



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

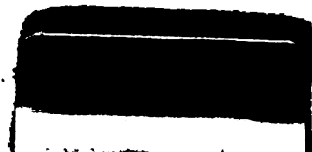
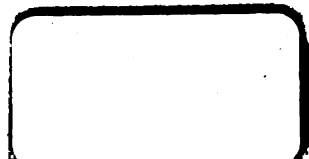
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

KG1770



(EIGHTEENTH EDITION.)

27

A
COLLECTION OF CHANTS
FOR THE
DAILY AND PROPER PSALMS:

WITH AN APPENDIX CONTAINING
CHANTS FOR THE HYMNS AND CANTICLES, MISCELLANEOUS CHANTS, AND
ARRANGEMENTS FOR THE MISERERE AND GLORIA TIBI DOMINE;

BY

BENJAMIN ST. JOHN BAPTIST JOULE, Esq.,

FELLOW OF THE GENEALOGICAL AND HISTORICAL SOCIETY OF GREAT BRITAIN; FELLOW OF THE COLLEGE OF ORGANISTS, LONDON; PRESIDENT
OF THE MANCHESTER VOCAL SOCIETY, AND HONORARY ORGANIST AND DIRECTOR OF THE MUSIC AT ST. PETER'S CHURCH, MANCHESTER.

*Separate Vocal Parts,
Two Shillings each.*

*Price Four Shillings and Sixpence -
Bound in cloth, Six Shillings -*

LONDON & NEW YORK
NOVELLO, EWER AND CO.

MDCCCLXXXIV.

KG1740



Letter of Rev. Charles Fitch

CONTENTS.

	PAGE
Preface	iii
Chants for the Daily Psalms	3
„ Proper Psalms	73
„ Te Deum	89
„ Benedicite	93
„ Benedictus	96
„ Jubilate	100
„ Magnificat	103
„ Cantate Domino	108
„ Nunc dimittis	113
„ Deus misereatur... ..	117
Miscellaneous Chants	121
Chants for the Venite	143
Blank Table for Chants for the Daily Psalms	153
Table of Additional Chants for the Hymns and Canticles, arranged according to Key	154
Arrangements for the Miserere	157
„ Gloria Tibi Domine	186
Index to the Chants and Arrangements	187

PREFACE.

ANGELICAN CHANTS (so called in contradistinction to the Gregorian Tones) are chiefly of two kinds, single and double. The former consist of two strains, the first of three bars, the second of four; or, excluding the reciting note with which each strain commences, of two and three bars respectively, generally in common time; the latter are equal to two of the former. Indeed, it has been pretended that double chants were suggested through an artful pupil of Mr. Hine, of Gloucester Cathedral, carelessly playing in succession chants 106 and 107 of this Collection. If this legend be correct, it only presents another instance of valuable discovery being made through accident. But double chants are not so modern as they are often stated to be; collections of them in their present form, dating from the commencement of the eighteenth century, are extant. Quadruple chants hold to double chants a position similar to that held by double to single.

For some time the *Venite* was performed differently from the other Psalms, being sung to variable strains, resembling the arrangements called SERVICES. It was thus set by the earliest English composers—Tallis, Stogers, Bevin, Byrd, Gibbons, Munday, Parsons, and Morley. An instance of a modern setting of this kind is given in Hatton's Service, in E. At the present time an abbreviated form of it is sung after this manner in the Episcopal Church of the United States of America. An Anglican form of the first Gregorian Tone, fourth ending, is, under the name of Tallis, often used for this anthem; sometimes it is sung to the same chant as the Psalms: but when that is in the minor mode, a chant in an analogous key may be found in the Table at page 154. A distinct series is added adapted to the chants for each morning; and this may be bound up separately if more convenient.

In the following Collection the first 300 chants are devoted to the daily and proper Psalms. Except in one or two instances, the first chants for each morning and evening are those which have been for twenty-five years sung at St. Peter's Church, Manchester, under the direction of the Editor, but care has been taken to provide alternative chants whenever any of these are original compositions, or present any peculiarity of construction or arrangement, and in addition (to meet the wants of those who do not use double chants), single chants are either printed or indicated for each day. Take, for example, the fourth morning. Here an original chant is assigned to Psalms xix., xxi., but an old one (No. 26) is provided as an alternative, and the single chant, No. 38, is indicated as suitable for these Psalms, and No. 39 for Psalm xx. On the ninth morning the first arrangement directs that the first nine verses of Psalm xlv. shall be sung to No. 62; the remainder of the Psalm to No. 63; Psalm xlv. to No. 64; and Psalm xlv. to No. 65. The second arrangement gives the last two Psalms to the single chant No. 62; whilst according to a third, Psalm xlv. may be sung to No. 66, Psalm xlv. to No. 67, and Psalm xlv. to No. 68. It will be observed that chants which are directed to be used consecutively are not always in the same key, but the relation is so near that in many cases not even a connecting chord will be found requisite, and in other

PREFACE.

instances a very simple modulation is all that is required. For instance, no modulation is needful between chants 63 and 64, and the introduction of the seventh in the bass of the last chord of No. 171, changing it into the chord of \sharp on D \sharp ,



It is an important rule in the construction of chants that the reciting note shall be as near as possible to the middle of each vocal register; and this point is most especially to be observed with regard to the treble. It is on this account that many of the chants are placed in different keys from those in which they are commonly set, but the rapid extension in this part of the kingdom of the system of tuning the organ on the principle of equal temperament, always practised in Ireland, and now universal on the Continent, obviates any objection to the use of remote keys: where the system of unequally dividing the scale is still adopted, chants printed in four, five, or six flats may be played as though the signatures indicated three sharps, two sharps, or one sharp respectively.

The chants which follow those set to the Psalms are intended for the Hymns and Canticles, and with the arrangements for the *Miserere* and the *Gloria* before the Gospel, are for use in churches where *Services* are not or cannot be performed. These and the Miscellaneous Chants afford an additional amount of choice, should none of those assigned to the Psalms for any particular day be approved of. If the whole of the Hymns cannot be sung anthem-wise, it is particularly to be regretted that the *Te Deum* should ever be sung to a chant; but if this cannot possibly be avoided, perhaps a simple chant, like that suggested in No. 301, would be the least exceptionable substitute for a *Service*.

The table which follows the chants is intended to enable the Precentor or Choirmaster conveniently to form a second selection for the Daily Psalms, which may be used instead of that given, or alternately with it.

The compositions marked * are now published for the first time. Those to which † is affixed have been revised for this work.

The Editor tenders his best acknowledgments to the composers who have favoured him with original contributions, or who have permitted him to use what had already been published. Chant No. 104 is inserted with the concurrence of the Committee of the Choir Benevolent Fund.

The Editor's thanks are due to Mr. Bennett for his liberal permission to use the Chants in Bennett and Marshall's Collection; to Messrs. Cramer, Beale, and Co., for a similar favour with regard to the Chants by Sir John Goss; to Mr. R. Mills, for leave to make a selection from Dr. Crotch's Chants; to Samuel Smith, Esq., for permission to publish adaptations from Dr. Gauntlett's "Three Hundred and Seventy-three Chants, Ancient and Modern," and to insert a Chant by Dr. Gauntlett; to Thomas Simpson Camidge, for leave to select a Chant from the Cathedral Music of his father, Dr. Camidge; to Mrs. Fawcett and Mrs. Stephen Elvey, for a similar permission; to Mr. Novello, for the use of many valuable copyrights; and to Messrs. Novello, Ewer and Co., for Chants 434, 456, 457, and 469.

Southport, Nov. 8, 1877.

CHANTS
FOR THE
DAILY AND PROPER PSALMS.

First Morning.

Psalms i. ii.

DR. CROTCH.



Psalm iii.

R. COOKE.



Psalms iv. v.

DR. GAUNTLETT.



or 8.

First Evening.

Psalms vi. vii.

W. MORLEY.

4

OR *Psalm vi. 1—8. Psalm vii. 1—17.*

DR. CHARD.

5

Ps. vi. 9, 10, & Gloria. Ps. vii. 18, & Gloria.

DR. CHARD.

6

Psalm viii.

T. JACKSON.

7

OR

DR. W. HAYES.

8

Second Morning.

Psalms ix. xi. FITZHERBERT. DR. P. HAYES. (?)

9

Psalm x. MATHER.

10

or Psalms ix. xi. SAVAGE.

11

Psalm x. DR. CHILD.


12

Second Evening.

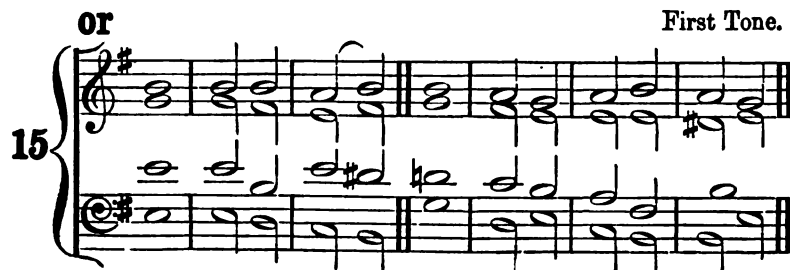
13 **BATTISHILL.**



14 **or DE LA MAIN.***



15 **or First Tone.**



16 **or B. ST. J. B. JOULE.***



Third Morning.

Psalm xv.

W. H. GRAY.

17

or 19.

Psalms xvi. xvii.

LORD MORNINGTON.

18

or *Psalm xv.*

DR. ALCOCK.

19

or *Psalms xvi. xvii.*

8th Tone, 1st ending.

20

Third Evening.

From LANGDON'S Divine Harmony.

21

Very Rev. DR. ALDRICH.

or

22

Very Rev. DR. ALDRICH.

or

Sixth Tone.

23

24

Fourth Morning.

Psalm xix. xxi.

B. ST. J. B. JOULE, 1841.†

25

or

NORRIS.

26

or 38.

Psalm xx.

WM. MARSH.

27

or 39.

Fourth Evening.

Psalm xxii. 1—22.

ROSS.

28



Psalm xxii. 23—32.

ROSS.

29



Psalm xxiii.

ISAAC PRING.

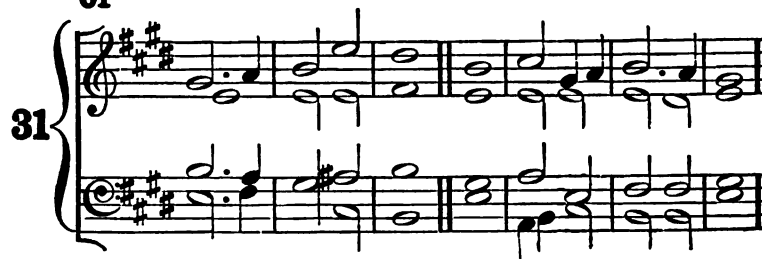
or

TRAVERS.

30



31



or *Psalm xxii. 1—22.*

JAMES TURLE.

32

Psalm xxii. 23—32. Psalm xxiii.

JAMES TURLE.

33

or *Psalm xxii. 1—21.*

R. BARNBY.*

34

Psalm xxii. 22—32. Psalm xxiii.

R. BARNBY.*

35

Fifth Morning.

Psalm xxiv.

TURVEY.

36

Psalms xxv. xxvi.

Rev. R. P. GOODENOUGH.

37

OR *Psalm xxiv.*

P. HUMPHREYS, as arranged by Rev. W. H. HAVERGAL.

38

Psalms xxv. xxvi.

P. HUMPHREYS, as arranged by Rev. W. H. HAVERGAL.

39

Fifth Evening.

Psalm xxvii. xxviii.

R. ST. J. B. JOULE from SPOHR.*

40

or 19.

Psalm xxix.

ATTWOOD.

41

or *Psalm xxix.*

DR. SMITH.

42

or 20.

Fourth Evening.

Psalm xxii. 1—22.

ROSS.

28

Psalm xxii. 23—32.

ROSS.

29

Psalm xxiii.

ISAAC PRING.

or

TRAVERS.

30

31

or *Psalm xxii. 1—22.*

JAMES TURLE.

32

Psalm xxii. 23—32. Psalm xxiii.

JAMES TURLE.

33

or *Psalm xxii. 1—21.*

R. BARNBY.*

Psalm xxii. 22—32. Psalm xxiii.

R. BARNBY.*

34

35

Fifth Morning.

Psalm xxiv.

TURVEY.

36

Psalms xxv. xxvi.

Rev. R. P. GOODENOUGH.

37

OR *Psalm xxiv.*

P. HUMPHREYS, as arranged by Rev. W. H. HAVERGAL.

38

Psalms xxv. xxvi.

P. HUMPHREYS, as arranged by Rev. W. H. HAVERGAL.

39

Fifth Evening.

Psalm xxvii. xxviii.

B. ST. J. B. JOULE from SPOHR.*

40



or 19.

Psalm xxix.

ATTWOOD.

41



OR *Psalm xxix.*

DR. SMITH.

42



or 20.

Sixth Morning.

Psalm xxx.

DR. COOKE.

43

Psalm xxxi.

(May be played in E♭).

ROSS, from SPOHR.*

44

or 374.

or

Third Tone.

or

HINDLE.

45

46

Sixth Evening.

Psalm xxxii.

Adapted.

47

or

DR. W. HAYES.

48

Psalms xxxiii. xxxiv.

KNYVETT, from HANDEL.

49

or 46.

Seventh Morning.

Psalm xxxv.

ROBERT COOKE.

50

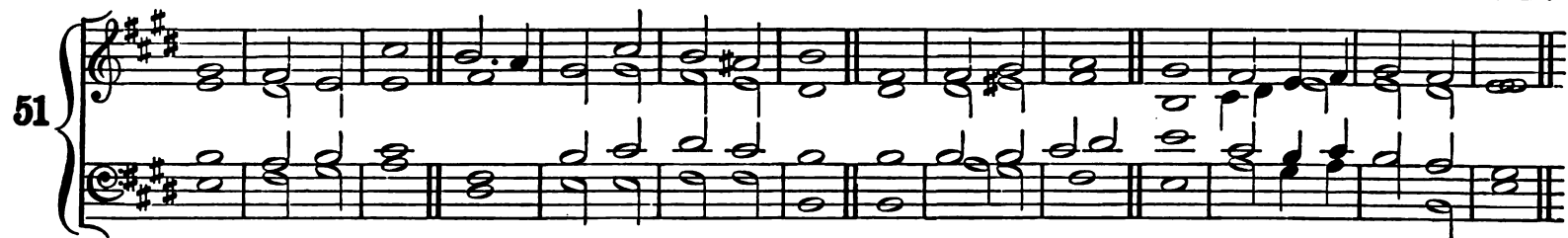


or 383.

Psalm xxxvi.

REV. P. HENLEY.

51



or 384.

or *Psalms xxxv. xxxvi.*

S. WESLEY.

52



Seventh Evening.

Psalm xxxvii. 1, 2, and Gloria (OR Psalm xxxvii. throughout).

B. ST. J. B. JOULE, 1859.*

53

Psalm xxxvii. 3—41.

B. ST. J. B. JOULE, 1859.*

54

OR *Psalm xxxvii.*

RUSSELL.

55

or 31.

Eighth Morning.

Psalms xxxviii. xxxix.

SOAPER.

56

Psalm xl.

B. ST. J. B. JOULE, 1860.*

57

or

DR. PRING.

58

or 6.

Eighth Evening.

Psalms xli.

B. ST. J. B. JOULE, from HESSE.*

59

or

FAWCETT.*

60

Psalms xlii. xliii.

ROBINSON.

61

or 30.

Ninth Morning.

Ps. xlv. 1—9. [or Ps. xlv. (1—9) xlv. xlv.] WM. HINE.

62

Psalm xlv. 10—26, and Gloria. DR. CROFT.

63

Psalm xlv. ROSS.

64

Psalm xlv. DR. NARES.

65

or *Psalm xlv.*

FAWCETT.*

66

*Psalm xlv.*

Colonel LEMON

67

*Psalm xlv.*

Rev. DR. GOOCH.

68



Ninth Evening.

Psalm xlvii.

HUMPHREYS.

69

or

DR. WOODWARD.

70

Psalm xlviii.

B. ST. J. B. JOULE.*

71

or

RUSSELL.

72

Psalm xlix.

BATES.*

73

Tenth Morning.

23

Psalms l. lii. Goss.

74

Psalm li. Goss, from BEETHOVEN.

75

or *Psalms l. lii.* T. PURCELL.

76

Psalm li. From LANGDON'S "Divine Harmony."

77

Tenth Evening.

Psalm liii.

FAWCETT.*

78


*Psalm liv.*

B. ST. J. B. JOULE.*

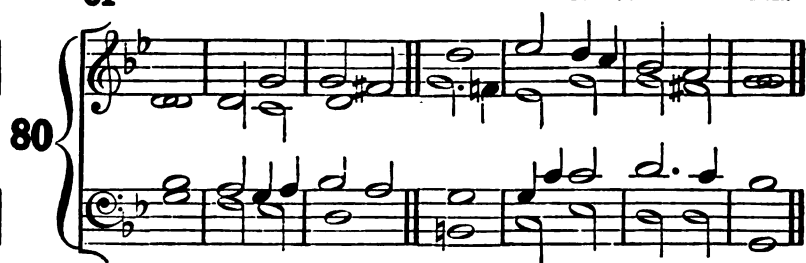
or

C. W. LIGHTOLLER.*

79



80

*Psalm lv.*

ROBERT COOKE.

81



Eleventh Morning.

Psalms lvi. lvii.

J. J. HARRIS.*

82



or 397.

Psalm lviii.

DR. STEWART.*

83



or 400.

or

LINGARD.

84



Ninth Evening.

Psalm xlvii.

HUMPHREYS.

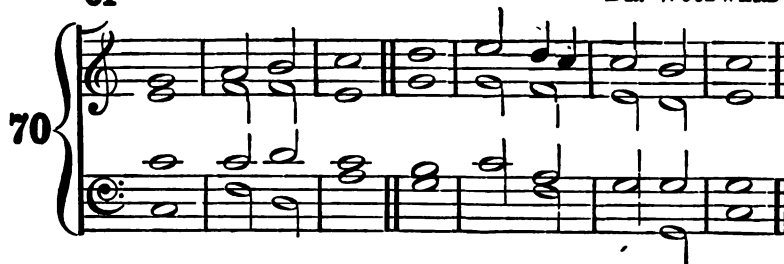
69



or

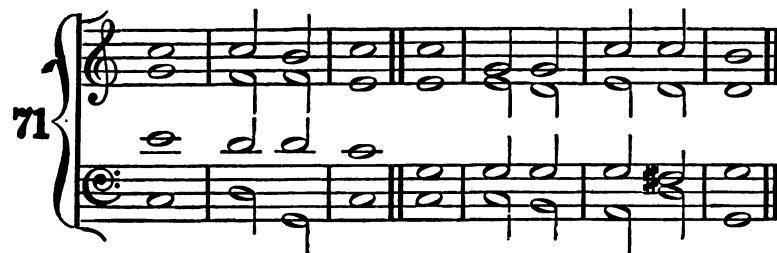
DR. WOODWARD.

70

*Psalm xlviii.*

B. ST. J. B. JOULE.*

71



or

RUSSELL.

72

*Psalm xlix.*

BATES.*

73

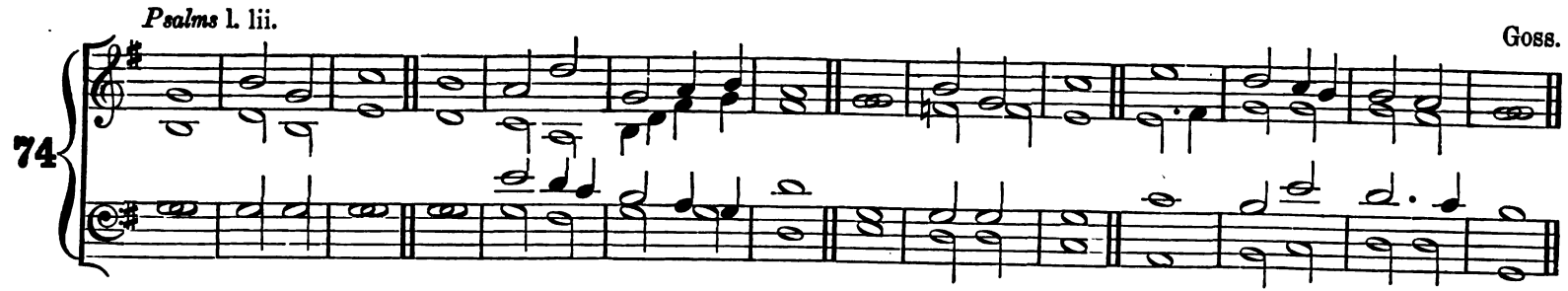


Tenth Morning.

23

Psalms l. lii. Goss.

74



Psalm li. Goss, from BEETHOVEN.

75



or *Psalms l. lii.* T. PURCELL.

76



Psalm li. From LANGDON'S "Divine Harmony."

77



Tenth Evening.

Psalm liii.

FAWCETT.*

78


*Psalm liv.*

B. ST. J. B. JOULE.*

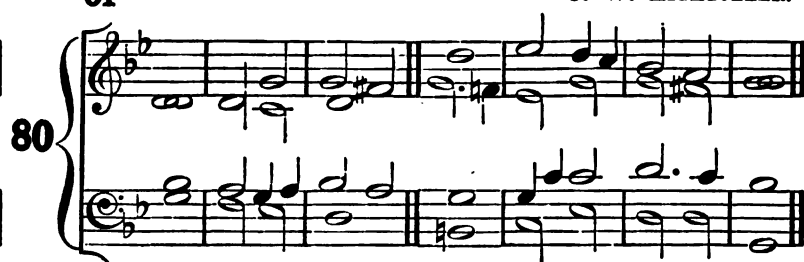
or

C. W. LIGHTOLLER.*

79



80

*Psalm lv.*

ROBERT COOKE.

81



Eleventh Morning.

Psalms lvi. lvii.

J. J. HARRIS.*

82

or 397.

Psalm lviii.

DR. STEWART.*

83

or 400.

or

LINGARD.

84

Eleventh Evening.

Psalm lix.

DR. PRING.

85

Musical score for measures 85-90 of Psalm lix by Dr. Pring. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4.

Psalm lx. lxi.

FAWCETT.*

86

Musical score for measures 86-91 of Psalms lx. lxi by Fawcett. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4.

or

TALLIS.

87

Musical score for measures 87-92 of the Tallis setting. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4.

or

FARRANT.

88

Musical score for measures 88-93 of the Farrant setting. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4.

Twelfth Morning.

Psalm lxii. lxiv.

LINGARD.

89

Musical score for measures 89 and 90. The music is written for two staves (treble and bass clef) in a single system. The key signature has one flat (B-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The notation includes various note values, rests, and bar lines.

Psalm lxiii.

THOMAS BENNETT.

90

Musical score for measures 90 and 91. The music is written for two staves (treble and bass clef) in a single system. The key signature has one flat (B-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The notation includes various note values, rests, and bar lines.

or

BELLAMY.

91

Musical score for measures 91 and 92. The music is written for two staves (treble and bass clef) in a single system. The key signature has one flat (B-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The notation includes various note values, rests, and bar lines.

or

1st Tone, 4th ending.

92

Musical score for measures 92 and 93. The music is written for two staves (treble and bass clef) in a single system. The key signature has one flat (B-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The notation includes various note values, rests, and bar lines.

Twelfth Evening.

Psalm lrv.

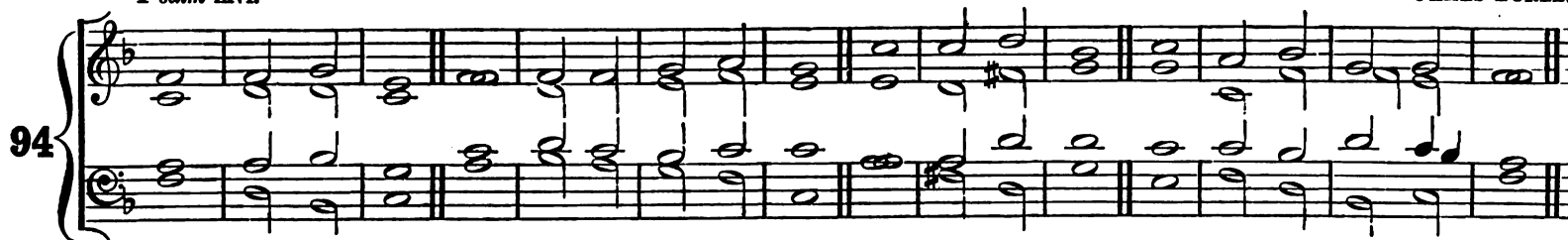
HIGGINS.

93

*Psalm lxvi.*

JAMES TURL.

94

*Psalm lxvii.*

DR. ARNOLD.

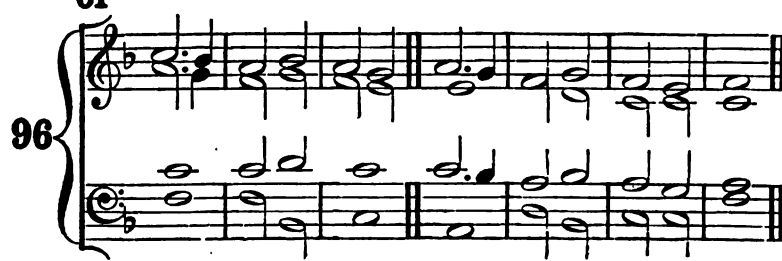
95



or

DR. P. HAYES.

96



Thirteenth Morning.

OR *Psalm lxxviii. 24—35, and Gloria.*

WILLIAM JACKSON.

97

OR *Psalm lxxviii. 1—23 (then Chant 97 to end).*

ALFRED BENNETT.

98

or 368.

or

JONES.

99

or 70.

Thirteenth Evening.

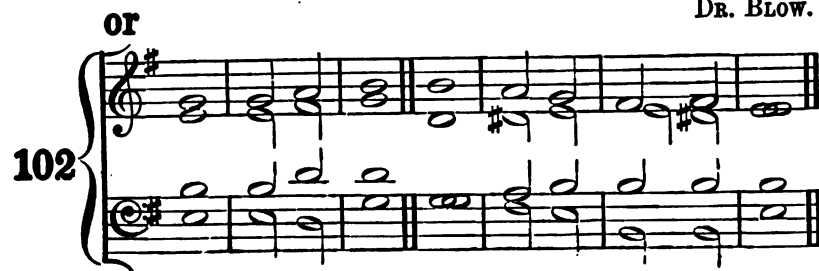
LINGARD.



ALFRED BENNETT.



DR. BLOW.



WELDON.



Fourteenth Morning.

Psalm lxxi.

(Original key A \flat may be played in G.) DR. E. G. MONK.*

104

Psalm lxxii.

DR. BOYCE.

105

OR *Psalm lxxi.* (or minor.) DR. TURNER.

Psalm lxxii. Very Rev. DR. ALDRICH.

106

107

Fourteenth Evening.

Psalm lxxiii.

SPOFFORTH.

108

Musical score for Psalm lxxiii by Spofforth, measures 108-110. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line at the end of measure 110.

Psalm lxxiv.

S. WESLEY.

109

Musical score for Psalm lxxiv by S. Wesley, measures 109-110. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line at the end of measure 110.

HUNT.

110

or

Musical score for Psalm lxxiv by Hunt, measures 110-111. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line at the end of measure 111.

or 382.

Fifteenth Morning.

33

Psalm lxxv. lxxvi.

111

Ross.

Psalm lxxvii.

112

Ross.*

or

113

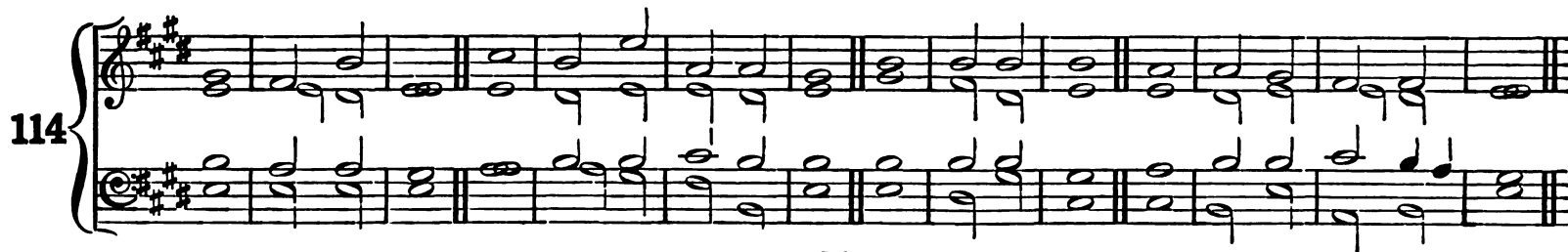
Dr. Dupuis.

or 71.

Fifteenth Evening.

Rev. W. H. HAVERGAL.

114



or

or 307.

JOHN TOWNSEND, Jun.*

115



or

T. JACKSON.

116



or 76.

Sixteenth Morning.

Psalms lxxix. lxxx.

THOMAS JACKSON.

117

Psalm lxxxi.

DR. RANDALL.

118

or *Psalms lxxix. lxxx.*

KENT.

Psalm lxxxi.

KENT.

119

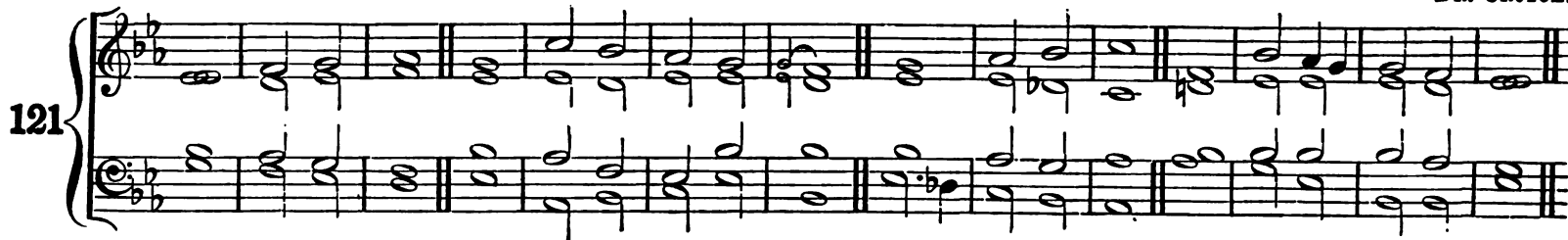
120

Sixteenth Evening.

Psalm lxxxii. lxxxiii.

DR. CROTCH.

121



or 369.

Psalm lxxxiv. lxxxv.

ISHERWOOD.*

122



or 370.

or

WILLIAM JACKSON.

123



Sebenteenth Morning.

Psalm lxxxvi.

MATTHEW CAMIDGE.

124

Psalm lxxxvii.

FRED DALY.*

125

Psalm lxxxviii.

(If used alone, to be played in F.)

REV. L. FLINTOFF.

126

or 299.

Sixteenth Evening.

Psalms lxxxii. lxxxiii.

DR. CROTCH.

121



or 369.

Psalms lxxxiv. lxxxv.

ISHERWOOD.*

122



or 370.

or

WILLIAM JACKSON.

123



Sebenteenth Morning.

Psalm lxxxvi.

MATTHEW CAMIDGE.

124

Psalm lxxxvii.

FRED DALY.*

125

Psalm lxxxviii.

(If used alone, to be played in F.)

Rev. L. FLINTOFF.

126

or 299.

Seventeenth Evening.

Psalm lxxxix. 1—36, and Gloria.

Ross.

127

This musical score is for measure 127. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music is written in a style typical of 18th-century church music, featuring a mix of eighth and sixteenth notes, often beamed together. There are several bar lines throughout the measure.

Psalm lxxxix. 37—48.

Ross.

128
(a)

This musical score is for measure 128 (a). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music continues the style of the previous measure, with various note values and bar lines.

Psalm lxxxix. 49, 50.

128
(b)

This musical score is for measure 128 (b). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music continues the style of the previous measures, with various note values and bar lines.

or *Psalm lxxxix, 1—36, and Gloria.*

Sir G. J. ELVEY.

129

Psalm lxxxix. 37—50.

Sir G. J. ELVEY.

130

or *Psalm lxxxix. 1—36, and Gloria.*

Rev. R. BACON.

Psalm lxxxix. 37—50.

Rev. R. BACON.

131

132

Eighteenth Morning.

Psalm xc.

Ross.†

133

or 298. (minor.)*Psalm xci.*

Ross.†

134

or 298. (major.)*Psalm xcii.*

Ross.†

135

or 298. (major.)

Eighteenth Evening.

Rev. W. H. HAVERGAL.

136

MAYBRICK.

or

137

or *Psalm xciii.*

DR. CROTCH.

138

Psalm xciv.

DR. CROTCH.

139

Nineteenth Morning.

J. J. HARRIS.*

140


or *Psalms xcvi, xcvi.*

KING.

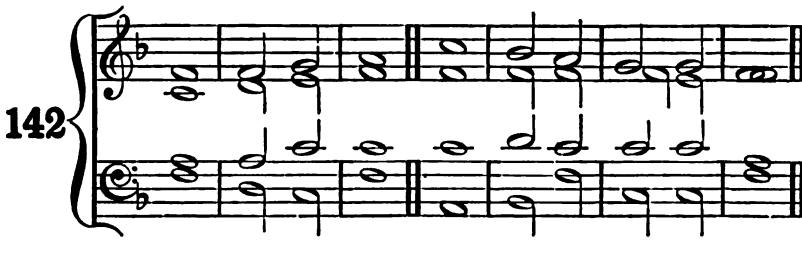
Psalm xcvi.

FARRANT.

141



142



or

WEST.†

143



Nineteenth Evening.

Psalm xcvi. xcix. c.

LINGARD.

144

Psalm ci.

DR. BOYCE.

145

or

W. WAINWRIGHT.

146

or

TURVEY.†

147

Twentieth Morning.

Psalm cii.

LINGARD.

148

Psalm ciii.

LINGARD.

149

or Psalm cii. Psalm ciii. major.

PRATT.

150

or *Psalm cii.*

Rev. JOHN RADCLIFFE.

151

Psalm ciii.

Rev. JOHN RADCLIFFE.

152

or *Psalm cii.*

Goss.

Psalm cii.

Goss.

153

154

or *Psalm cii.*

Ross.†

155

Psalm ciii.

Ross.†

156

or *Psalm cii. Psalm ciii. major.*

J. S. SMITH.

157

or 409

Twentieth Evening.

ROSS.†

158

or

RUSSELL.

159

or

Rev. — GREGORY.

160

or 398.

Twenty-first Morning.

Sir G. J. ELVEY

161



or

E. J. HOPKINS.

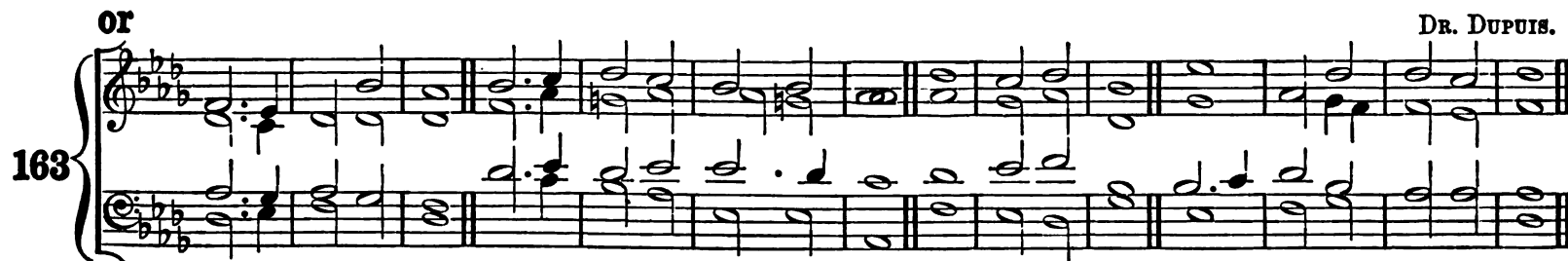
162



or

DR. DUPUIS.

163



or 331

Twenty-first Evening.

Rev. J. LUPRON, from DR. BOYCE.

164



Adapted.

165

or

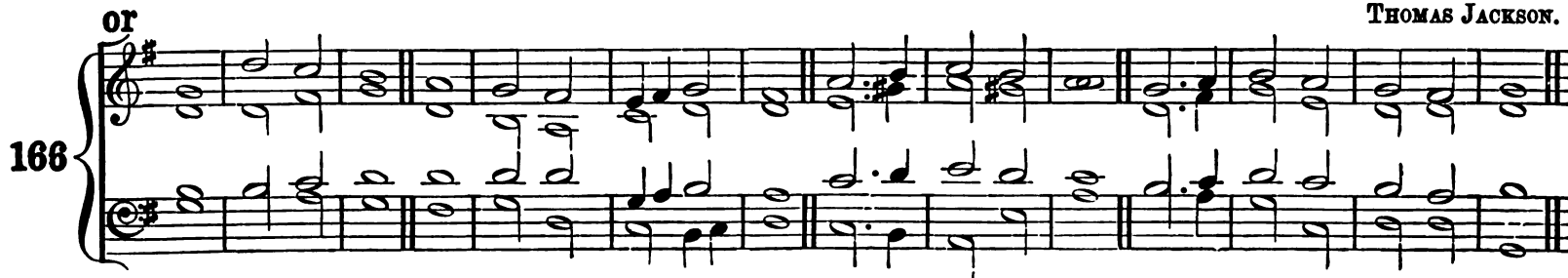


or 318.

THOMAS JACKSON.

166

or



or 399.

Twenty-second Morning.

(original key, D \sharp .) JAMES TURLE.

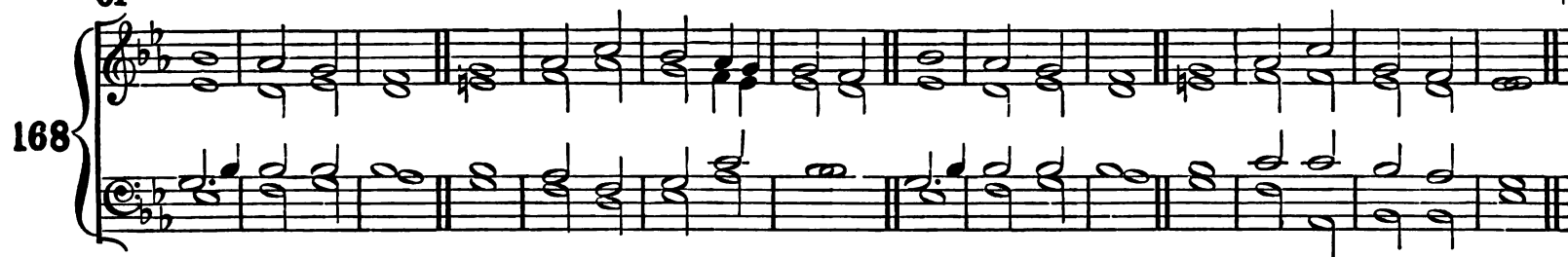
167



or

DR. WORGAN.†

168



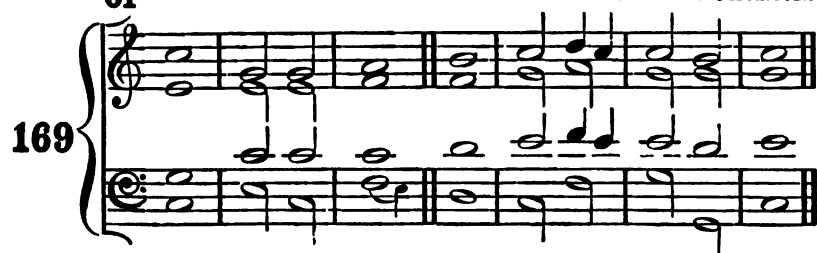
or

THOMAS JACKSON.

or

HINDLE.

169



170



Twenty-second Evening.

Psalm cviii.

B. ST. J. B. JOULE.*

OR

DR. NARES.

171

172

This musical score is for measures 171 and 172 of Psalm cviii. It is written for piano in G major (one sharp) and 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The time signature is 4/4. The music consists of two measures, each ending with a double bar line. The first measure of measure 171 has a small 'x' over the second staff.

172

This musical score is for measures 172 and 173 of Psalm cviii. It is written for piano in G major (one sharp) and 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The time signature is 4/4. The music consists of two measures, each ending with a double bar line.

Psalm cix.

B. ST. J. B. JOULE, from MENDELSSOHN.

173

174

This musical score is for measures 173 and 174 of Psalm cix. It is written for piano in G major (one sharp) and 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The time signature is 4/4. The music consists of two measures, each ending with a double bar line.

OR

CHARLES ATTWOOD.

174

175

This musical score is for measures 174 and 175 of Psalm cix. It is written for piano in G major (one sharp) and 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The time signature is 4/4. The music consists of two measures, each ending with a double bar line.

Twenty-third Morning.

Psalms cx. cxii.

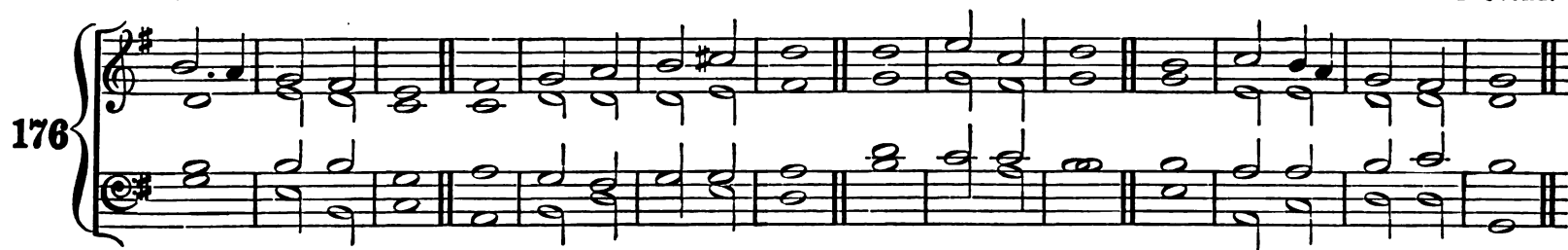
Adapted.

175

*Psalms cxi. cxiii.*

ROBERT COOKE.

176



or

THOMAS (ISAAC?) BARROW.

177



or 396.

Twenty-third Evening.

Dr. CAMIDGE.

178

or *Psalm cxiv.*

Tonus Peregrinus.

Psalm cxv.

Seventh Tone.

179

180

or

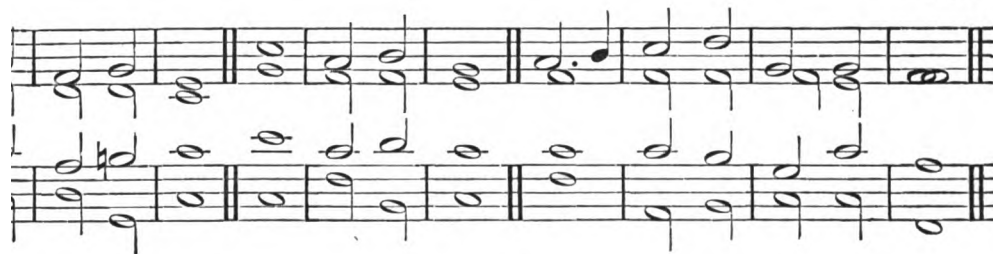
Two Trebles.

Dr. CAMIDGE.

181

venty-fourth Morning.

IONS.



Dr. HILES.*

or

Rev. W. FELTON.



Right Rev. Dr. TURTON.



Twenty-fourth Evening

186

Musical score for measure 186, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with similar rhythmic values.

or

187

Musical score for measure 187, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The melody in the treble clef includes a trill on the final note, and the bass clef provides a harmonic accompaniment.

or

188

Musical score for measure 188, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The melody in the treble clef includes a trill on the final note, and the bass clef provides a harmonic accompaniment.

or 385.

Twenty-fifth Morning.

Sir G. J. ELVEY.



DR. AYLWARD.



LOCKETT.*



or 354.

Twenty-fifth Evening.

192

Musical score for measures 192-193. The system consists of two staves, treble and bass, joined by a brace on the left. The key signature has one flat (B-flat). Measure 192 contains a whole note chord in the treble and a half note in the bass. Measure 193 contains a whole note chord in the treble and a half note in the bass.

or

or 375.

193

Musical score for measures 193-194. The system consists of two staves, treble and bass, joined by a brace on the left. The key signature has one flat (B-flat). Measure 193 contains a whole note chord in the treble and a half note in the bass. Measure 194 contains a whole note chord in the treble and a half note in the bass.

or

DR. CROTCH.

or

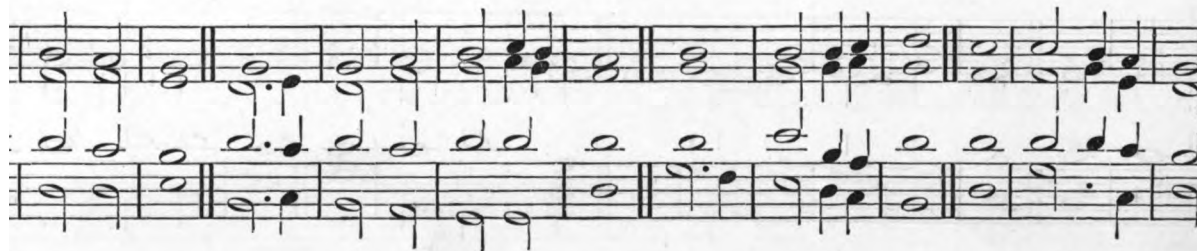
194

Musical score for measures 194-195. The system consists of two staves, treble and bass, joined by a brace on the left. The key signature has one flat (B-flat). Measure 194 contains a whole note chord in the treble and a half note in the bass. Measure 195 contains a whole note chord in the treble and a half note in the bass.

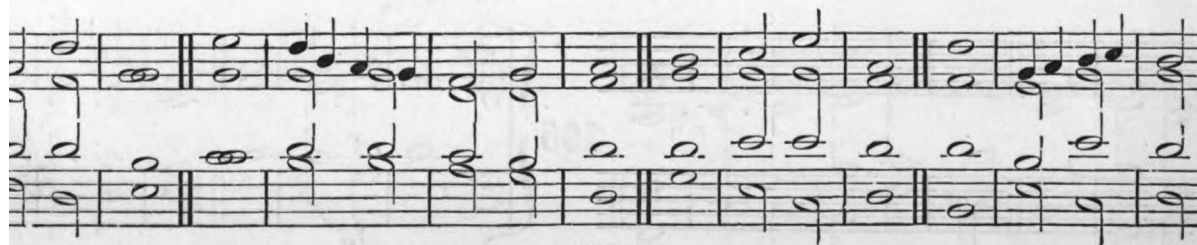
195

Twenty-sixth Morning.

B. ST. J. B.



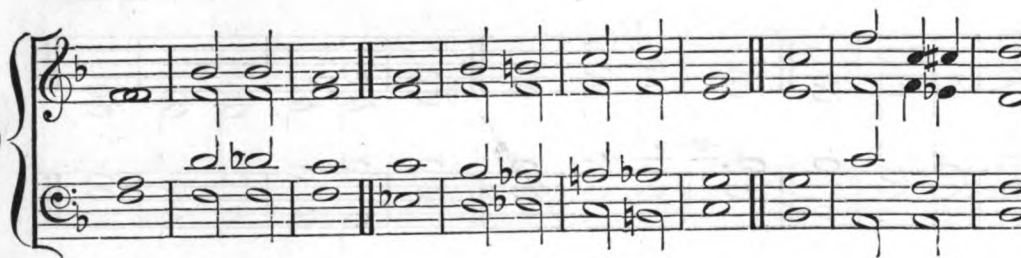
SIR JOHN A.



or 333.

Twenty-sixth Evening

199



or

200



or

201

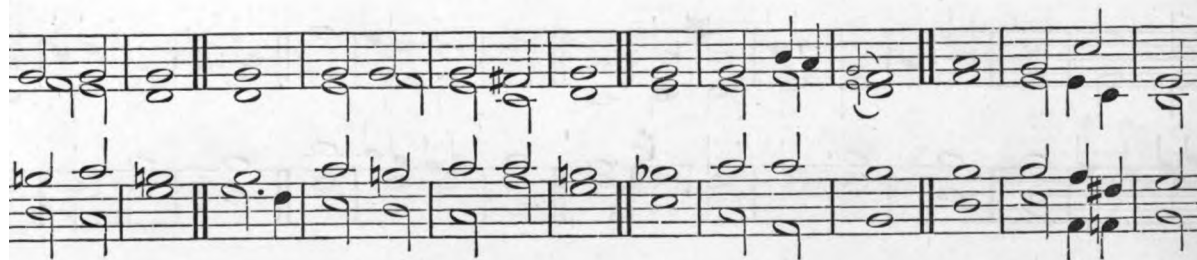


or 353.

Twenty-seventh Morning.

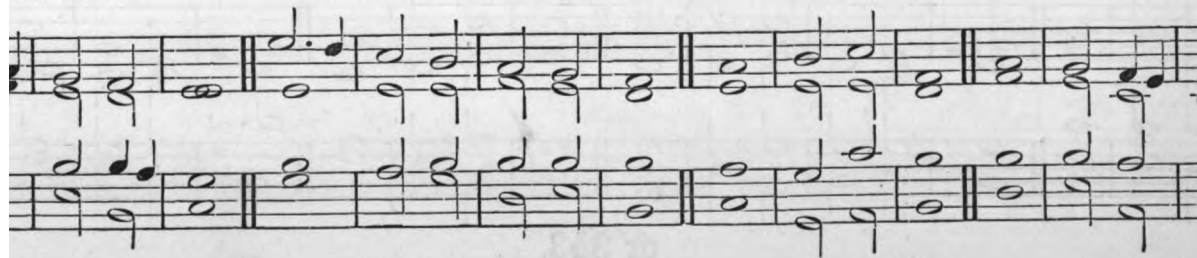
cx. cxxi. cxxiii. cxxiv.

J.



cxii. cxxv.

Earl of M



or *Psalms cxx. cxxi.—cxxiii. cxxiv.*

205

Psalms cxxii.—cxxv.

206

or *Psalms cxx. cxxi.—cxxiii. cxxiv.* THOMAS BENNETT.

207

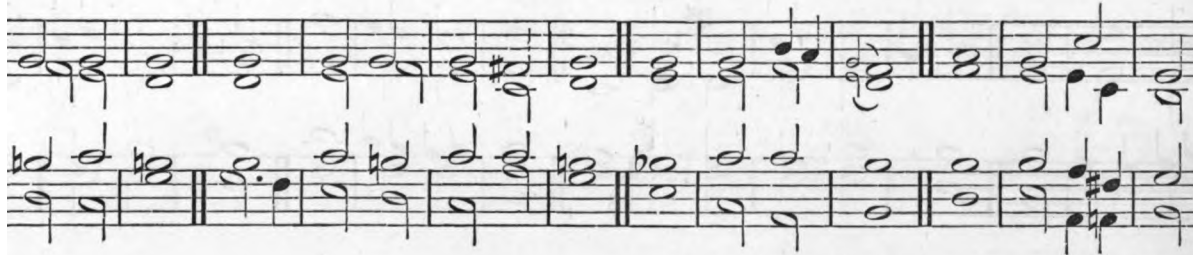
Psalms cxxii.—cx

208

Twenty-seventh Morning.

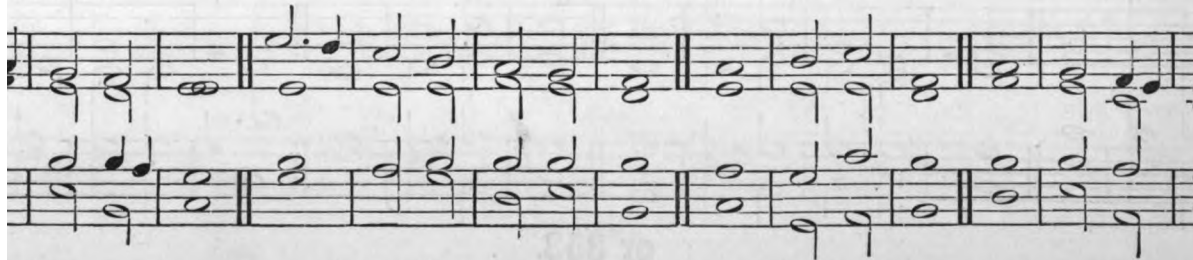
xx. cxxi. cxxiii. cxxiv.

J.



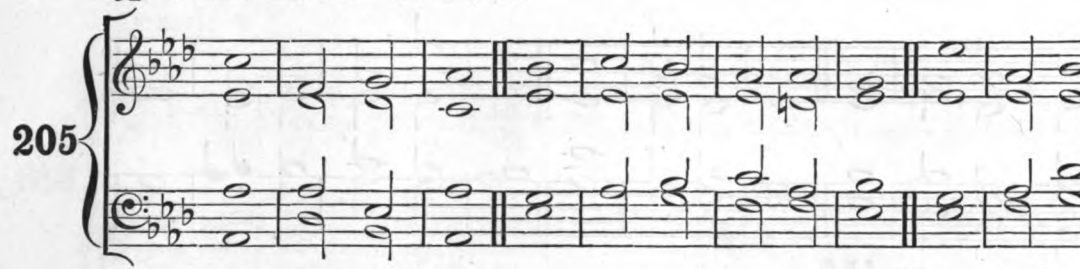
cxii. cxxv.

Earl of M



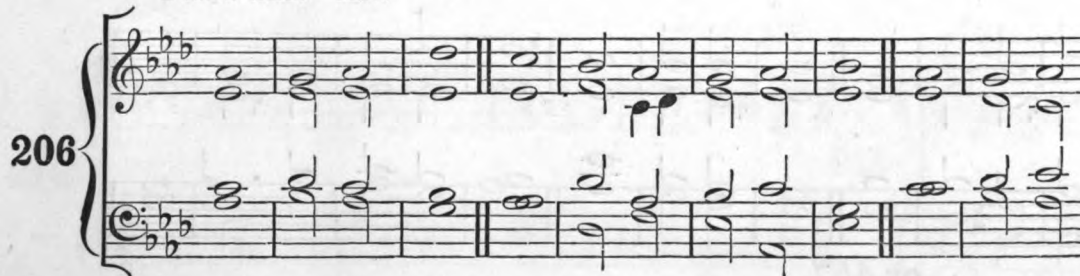
or *Psalms* cxx. cxxi.—cxxiii. cxxiv.

205



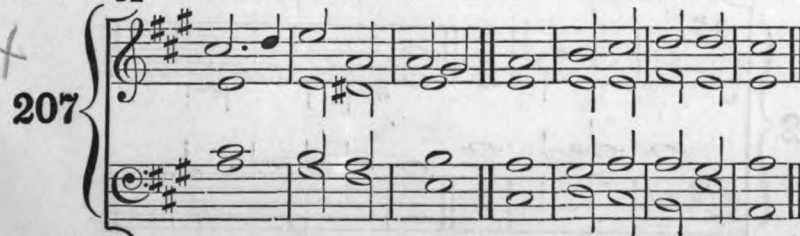
Psalms cxxii.—cxxv.

206



or *Psalms* cxx. cxxi.—cxxiii. cxxiv. THOMAS BENNETT.

207



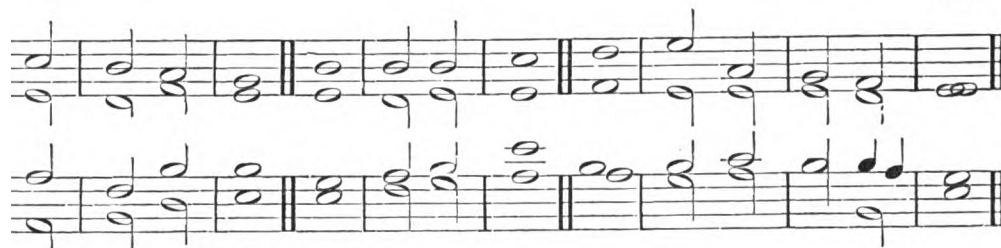
Psalms cxxii.—cx

208



Wentp-sebenth Evening.

Ross.



or 456.

Ross.



or 457.

DR. W. HAYES.

Psalms cxxix. cxxx.

DR. W. HAYES.



Twenty-eighth Mornin

Psalm cxxxii.

213

Handwritten 'X' and 'v' to the left of measure 214.

Musical score for Psalm cxxxii, measures 213-214. The score is written for two staves (treble and bass clef) in a key with two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with some rests. The key signature is B-flat major or D-flat minor.

Psalm cxxxiii.

DR. AYRTON.

Psalm cxxxiv.

214

215

Musical score for Psalm cxxxiii, measures 214-215. The score is written for two staves (treble and bass clef) in a key with two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with some rests. The key signature is B-flat major or D-flat minor.

Psalm cxxxv.

216

Musical score for Psalm cxxxv, measures 216-217. The score is written for two staves (treble and bass clef) in a key with two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with some rests. The key signature is B-flat major or D-flat minor.

Twenty-eighth Evening.

Sir G. J. ELVEY.

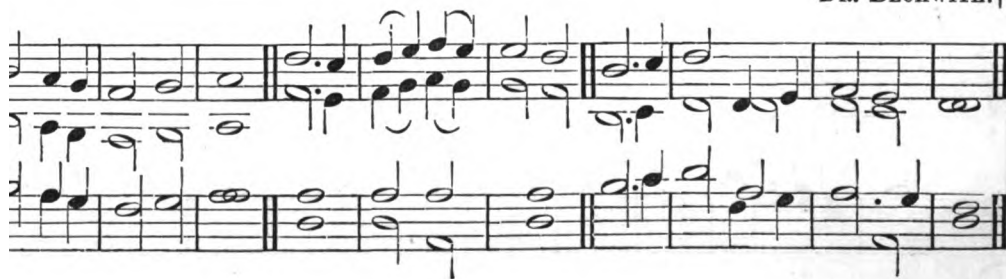


DR. WESLEY.

T. JACKSON.



DR. BECKWITH.†



Psalm cxxxvii.

221



or 297.

Psalm cxxxviii.

222



or *Psalm cxxxvii.*

EDWARD PURCELL.

Psalm cxxxv

223

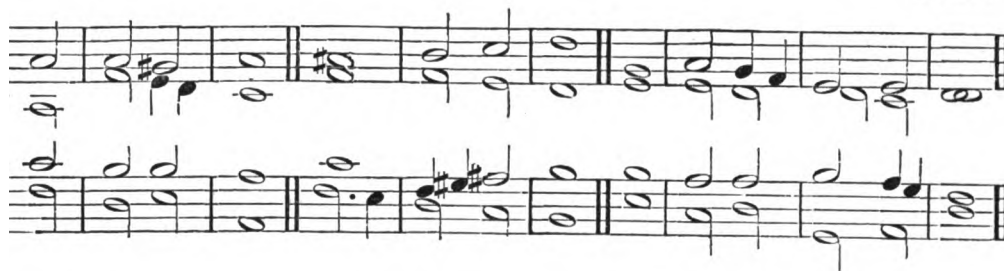


224



Twenty-ninth Morning.

TURLE.



ATTWOOD.



J. BARNBY.

or

P. FUSSELL.



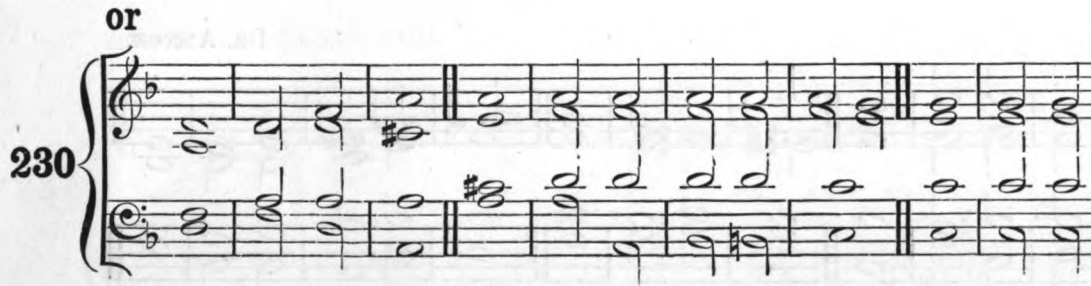
Twenty-ninth Evening.

229



or

230



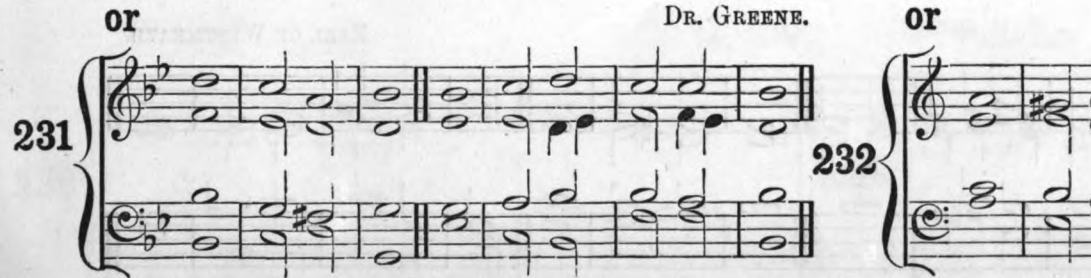
or

DR. GREENE.

231

232

or

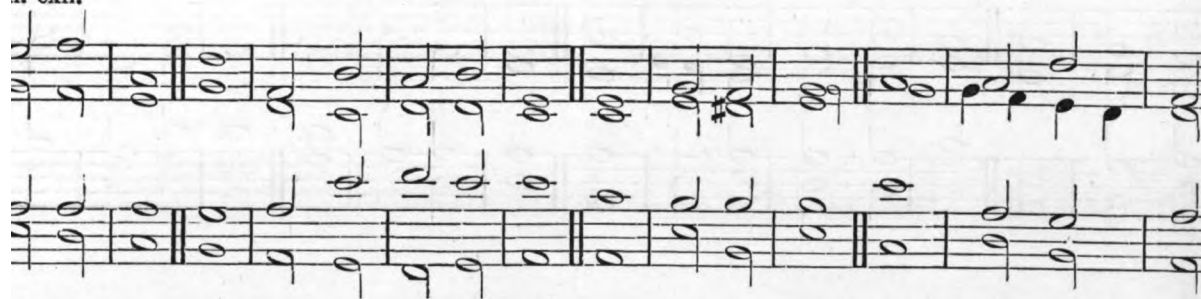


Twenty-ninth Morning.

cxix.

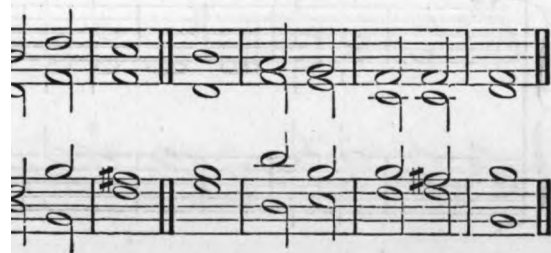


l. cxli.

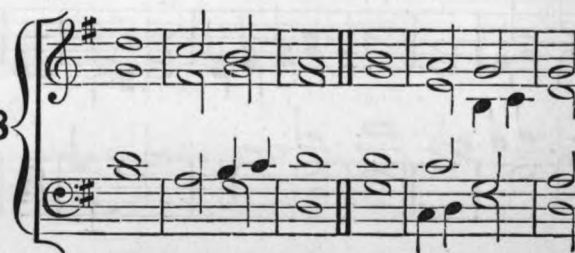


J. BARNBY.

or



228



Twenty-ninth Evening.

229



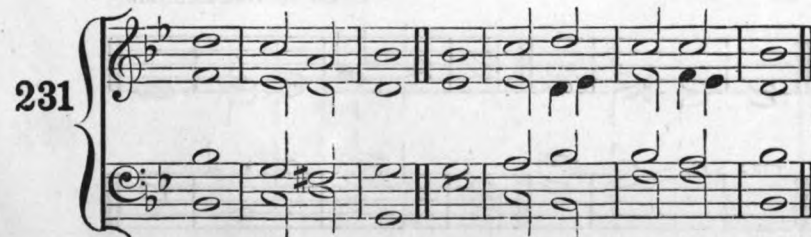
or

230



or

231



DR. GREENE.

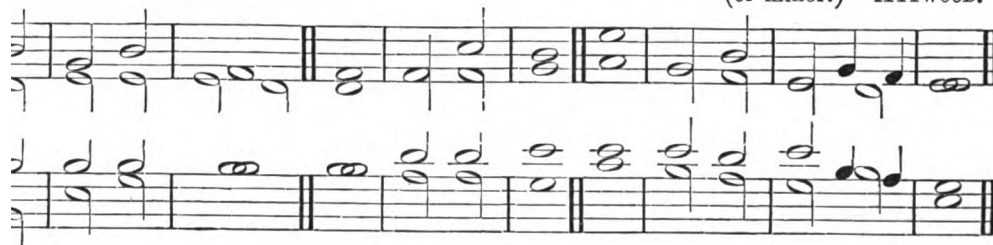
or

232



Thirtieth Morning.

(or minor.) ATTWOOD.



DR. ALCOCK.



EARL OF WESTMEATH.



or *Psalms cxliv. cxlv. cxlvi.*

236



or *Psalms cxliv. cxlv. cxlvi.*

237



or *Psalms cxliv. cxlvi.*

DR. COOKE.

Psalm cxlv.

238



239

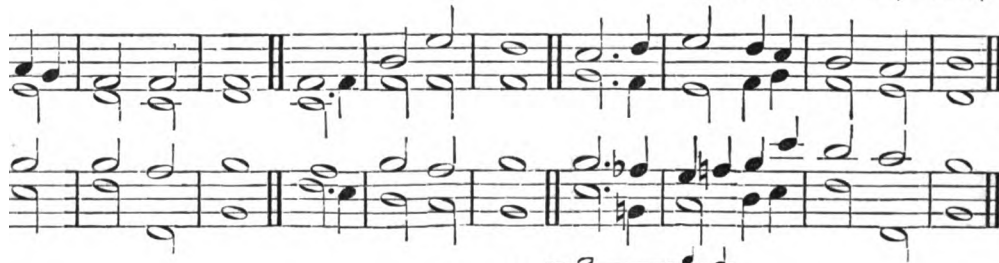


Thirtieth Evening.

Adapted.



B. ST. J. B. JOULE, 1841.†

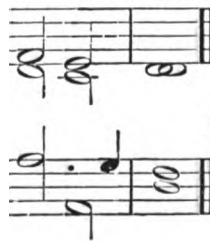


or

JONES.

or

Fifth Tone.



243



Thirty-first Morning.

Psalms cxliv. cxlvi.

244



or 406;

or 333.


Psalm cxlv.

245



or *Psalm cxlv.*

246



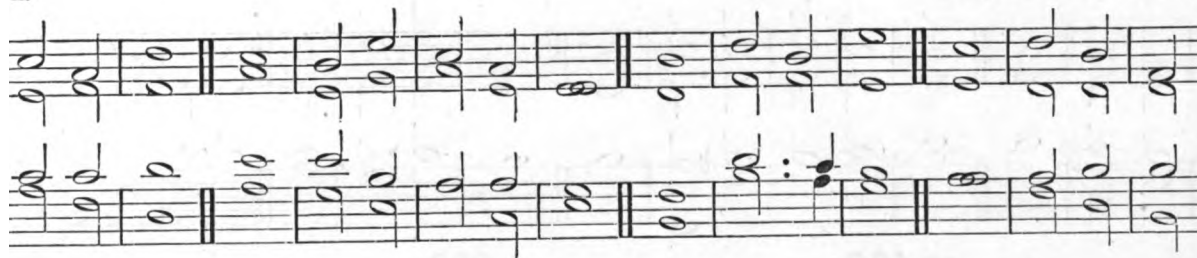
or 343;

or 335.

Thirty-first Evening.

Rev. Sir F. A. G. OUSE

ii.



iii.

BATTISHILL.

Psalm cxlix.

B. ST. J.



DR.



or 331; or *Psalm cxlvii.* 364; *Psalms cxlviii. cxlix. cl.* 410.

Christmas Day, (MORNING)

Psalm xix.

251



Psalm xlv.

252



Psalm lxxxv.

253



nr 238.

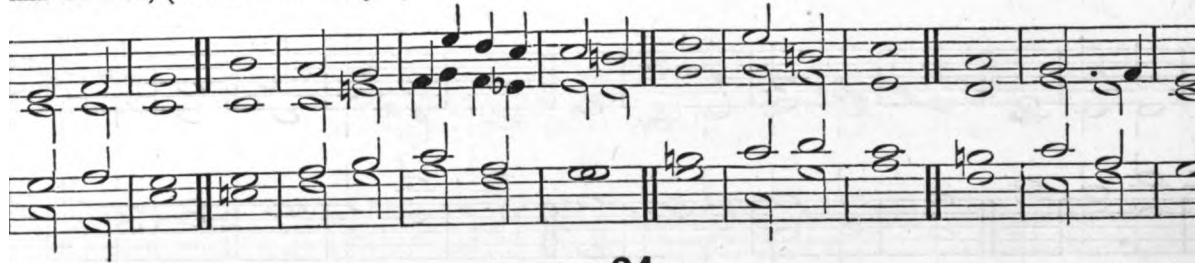
Christmas Day, (EVENING.)

xix. 1—36, 50 and Gloria.



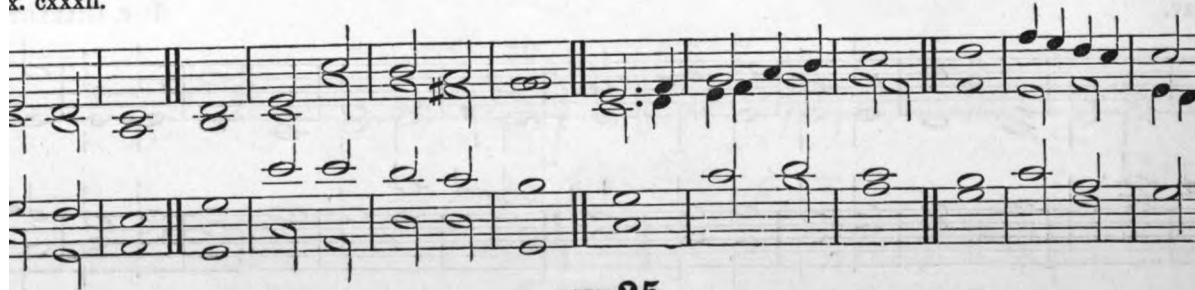
or 35.

cxix. 37—49, (50 and Gloria major.)



or 34.

x. cxxxii.



or 35.

Ash Wednesday, (MORNIN

Psalms vi. xxxii. xxxviii. or Psalm xxxii. major.

257

or *Psalms vi. xxxii. xxxviii. or Psalm xxxii. major.*

258

or *Psalms vi. xxxii. xxxviii.*

J. WARREN.*

259

or *Psalm xxx*

260

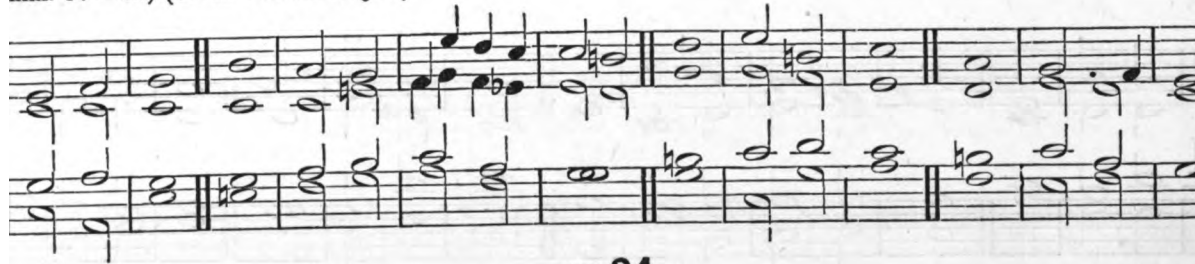
Christmas Day, (EVENING.)

xix. 1—36, 50 and Gloria.



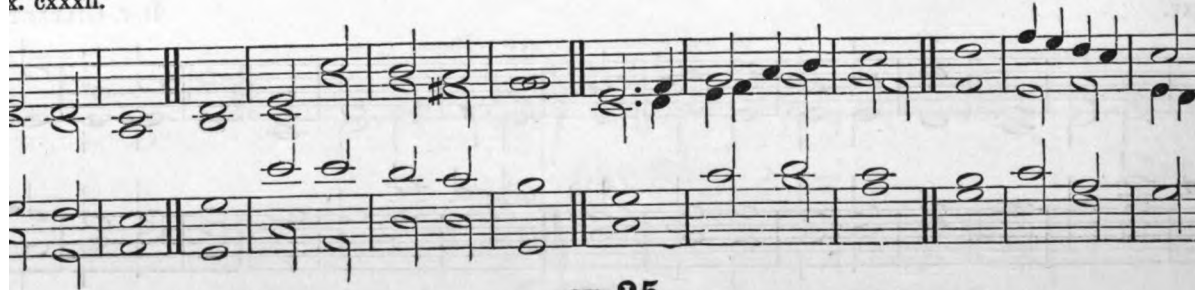
or 35.

cxix. 37—49, (50 and Gloria major.)



or 34.

x. cxxxii.



or 35.

Ash Wednesday, (MORNIN

Psalms vi. xxxii. xxxviii. or Psalm xxxii. major.

257

or *Psalms vi. xxxii. xxxviii. or Psalm xxxii. major.*

258

or *Psalms vi. xxxii. xxxviii.*

J. WARREN.*

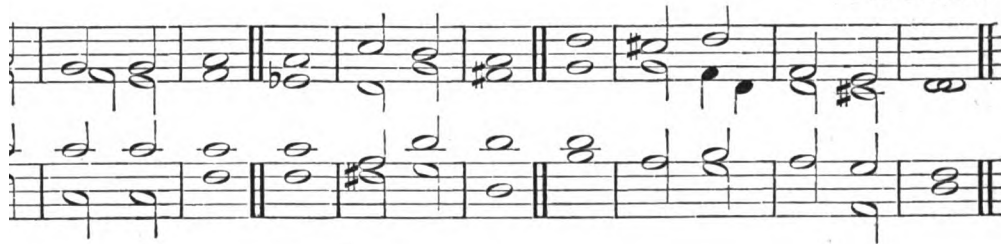
259

or *Psalm xxx*

260

Ash Wednesday, (EVENING.)

DR. CROTCH.



GEORGE B. ALLEN.*



KELWAY.

or

H. PURCELL.



Good Friday, (MORNING.)

Psalm xxii. 1—22. Psalm liv.

265



Psalm xxii. 23—32. Psalm xl.

266

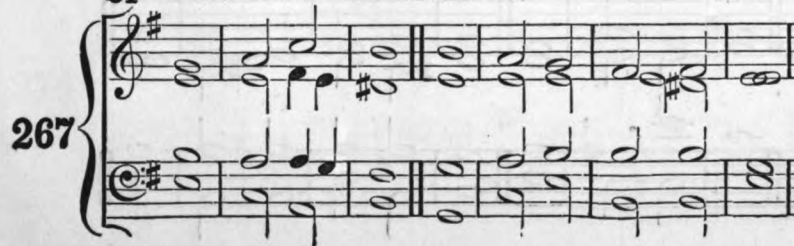


or Psalm xxii. 1—22. Psalm liv.

A. Z.*

Psalm xxii. 23

267



268



Psalm ii.



Psalm lvii.



Psalm cxi.



Easter-Day, (MORNING.)

Dr. HENRY HILES.*



HODGES.†



or 406.

J. J. HARRIS.*



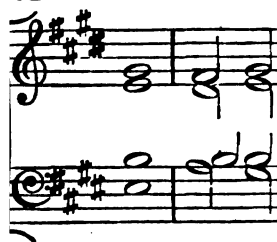
or 6, 7, 8.



or



or *Psalms viii, xv.*



Ascension-Day, (MORNING.)

GRAHAM.*



Rev. W. JACOBS.



J. J. SMYTH.

Psalm xxi.

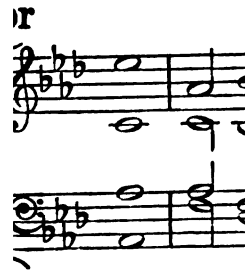
WALOND.



Psalm xlviii.



Psalm lxviii.



Whit-Sunday, (MORNING.)

JONES.

OR

J. J. HARRIS.

287

Adapted from HENRY LAWES.

or 402.

(or minor.)

ATTWOOD.

Psalm cxxviii.



or



or *Psalm lxvii.*



Matrimony.

FAWCETT.*



DR. WOODWARD.



J. J. HARRIS.

OR

B. ST. J. B. JOULE.*



APPENDIX.

CHANTS

FOR THE

S AND CANTICLES;

CELLANEOUS SELECTION,

AND A SERIES FOR THE

VENITE,

ADAPTED TO THE ARRANGEMENTS FOR THE


LY AND PROPER PSALMS.



Te Deum.

89

B. ST. J. B. JOULE.*



lge Thee to be the Lord. All the earth doth worship Thee: the Father everlast-ing.

This musical score consists of two staves. The top staff features a treble clef and a key signature of one flat (B-flat). The melody is composed of half notes and whole notes, with rests. The bottom staff features a bass clef and a key signature of one flat. The accompaniment consists of whole notes and half notes. The lyrics are written below the top staff, aligned with the notes.

DR. CROTCH, From an ancient Harmony.



This musical score consists of two staves. The top staff features a treble clef and a key signature of one sharp (F-sharp). The melody is composed of half notes and whole notes, with rests. The bottom staff features a bass clef and a key signature of one sharp. The accompaniment consists of whole notes and half notes. The lyrics are written below the top staff, aligned with the notes.

EDWARDS.*



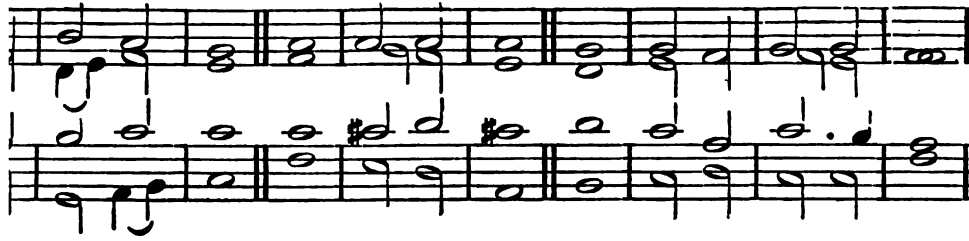
This musical score consists of two staves. The top staff features a treble clef and a key signature of one sharp (F-sharp). The melody is composed of half notes and whole notes, with rests. The bottom staff features a bass clef and a key signature of one sharp. The accompaniment consists of whole notes and half notes. The lyrics are written below the top staff, aligned with the notes.



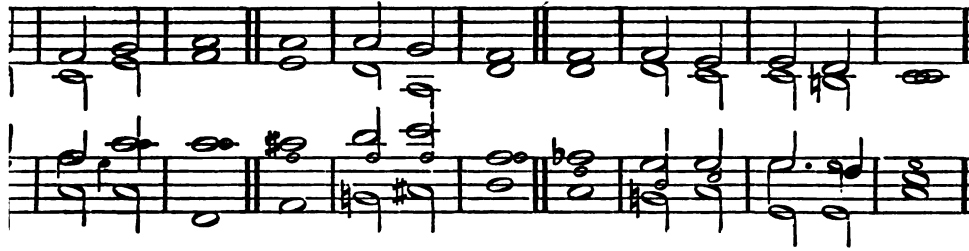
When this Chant is sung
must be sung in unison, all
must recommence at bar 8.

Te Deum.

Dr. MARKS.*

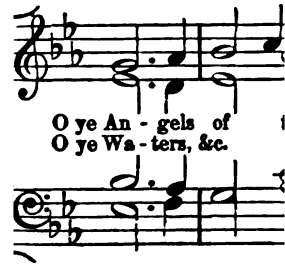


Dr. OAKELEY.*



ening of the month (for which it was written by the composer), verses 1—4, 13—20, 45—52, and 73, of the melody, the organ alone continuing the harmonies. For the last verse and Gloria, the chant additional tenor voice, *ad lib.*

G



Gloria Patri.



Benedicite.

LANGDON.

Bless ye the Lord: praise him, and mag-ni - fy him . . . for e - ver.

[Bless the Lord: yea, let— and]

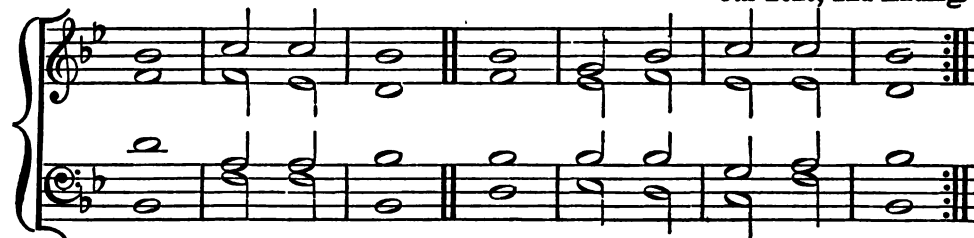
LANGDON.



Benedicite.

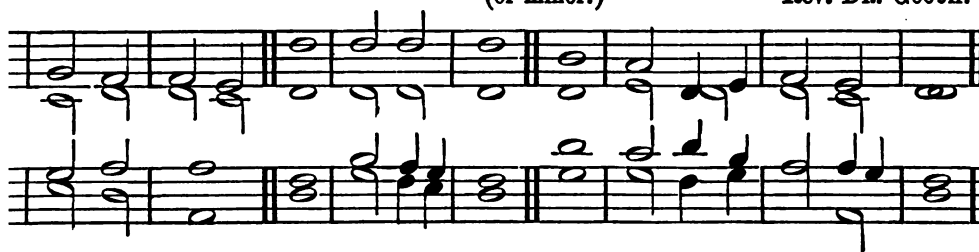
95

8th Tone, 2nd Ending.



(or minor.)

Rev. Dr. Gooch.



A. Z.*





Benedictus.

(or minor.)

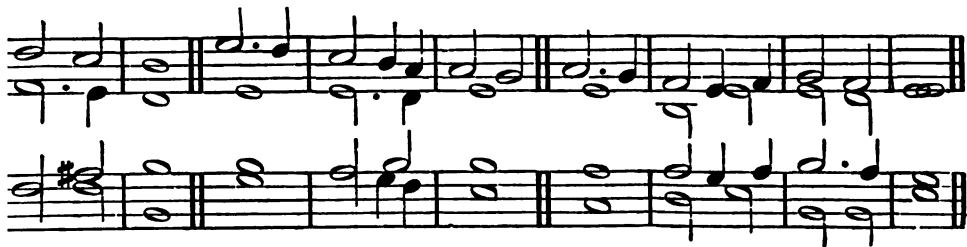
WILLIAM HORSLEY, M.B.

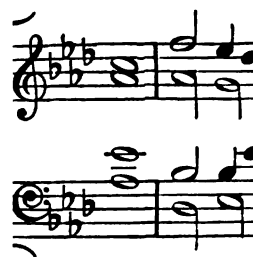


H. STEVENS.*



EARL OF MORNINGTON.





Benedictus.

R. MASSEY.



V. NOVELLO.



7. DR. MEDLEY.*

DR. CLARKE WHITEFELD.†





Jubilate.

C. J. P. POOLEY, from a Chorale.*



ROSS.*



T. J. B. JOULE.*

S. GEE.*



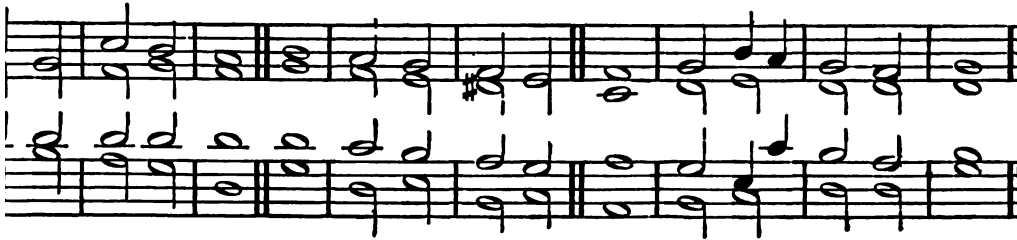


Magnificat.

HELEN PITMAN.*

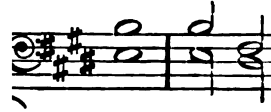


ROSS.*



REV. E. FELLOWS.*





Magnificat.

W. W. HOLLAND.



[or minor]

REV. R. P. GOODENOUGH.



FREDERICK GEORGE TOWNSEND.*





Magnificat.

DR. MARKS.*



T. ATTWOOD.



GOODSON.

Right Rev. DR. MEDLEY.*



354

H



Cantate Domino.

109

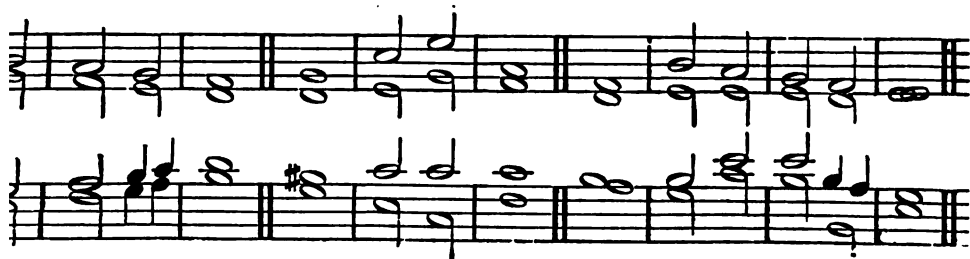
J. T. HARRIS.*



THOMAS BENNETT.*



JOHN DAVY.





Cantate Domino.

DR. WALMISLEY



REV. DR. SPEARE.



THOMAS SCARISBRICK.





Punc Dimittis.

JOSEPH WARREN.*



E. EDWARDS.*



Dr. STAINER.*



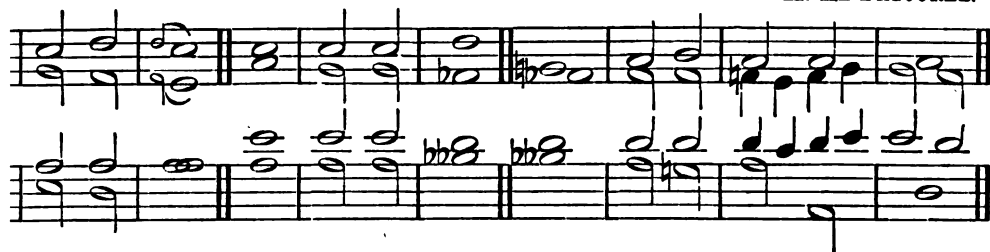


Nunc Dimittis.

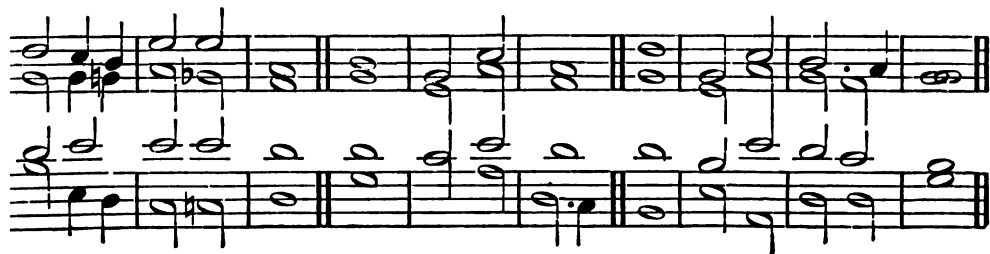
Dr. STAINER, from SPOHR.*



H. LE PATOUREL.*



B. St. J. B. JOULE, from SPOHR.*





Deus Misereatur.

REV. W. H. HAVERGAL.



Sir G. J. ELVEY.



REV. E. FELLOWS.*





Deus Misereatur.

WILLIAM PATTEN.*



JOSEPH ROBINSON.



WOODS.*



Miscellaneous Chants.

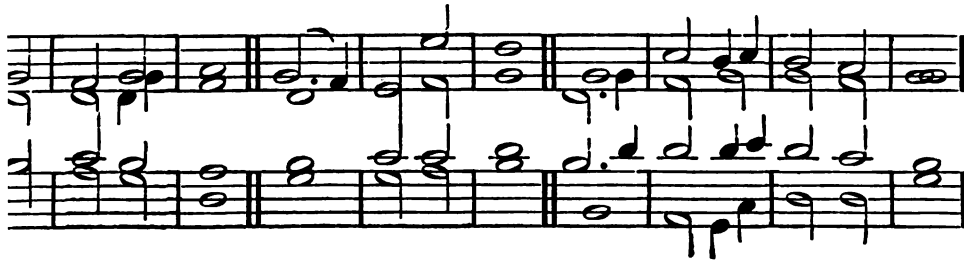
WILLIAM PATTEN.*

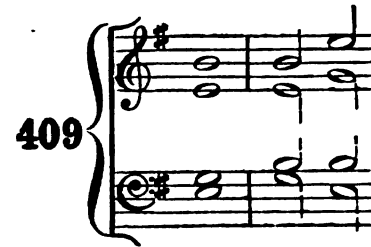
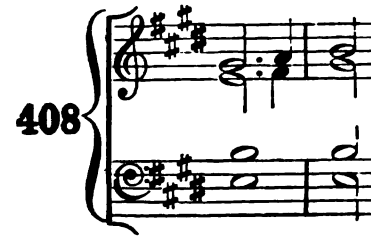
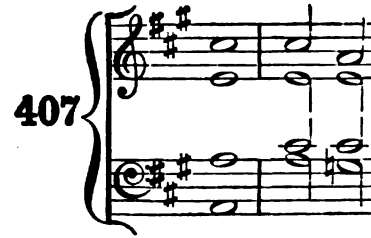


C. J. YATES.



C. J. YATES.





S. W. WILKINSON.*†



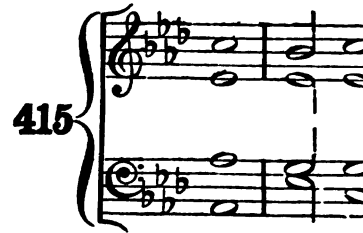
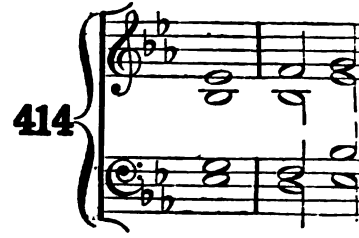
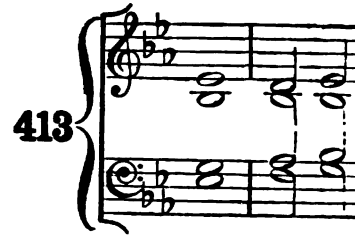
W. W. PARKINSON.*



(or major.)

DR. MINCHIN.*





J. AMOTT, 1811.*



ATTWOOD.



DR. MINCHIN.*

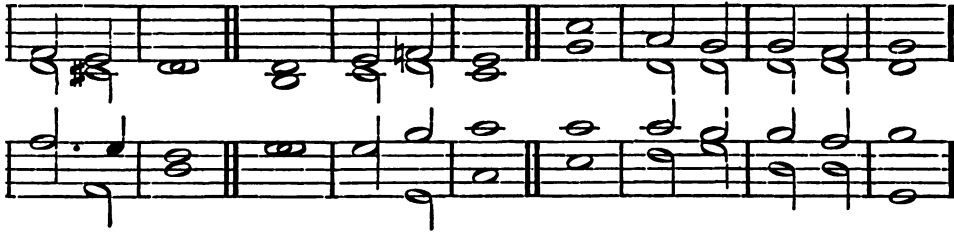




REV. O. T. LINLEY.*†



G. WILLIAMS.



H. AVELING.†





DR. HILES.



(May be played in C.) DR. CAMIDGE.



(May be played in C.) J. D. MANN.





G. H. LIGHTOLLER.*



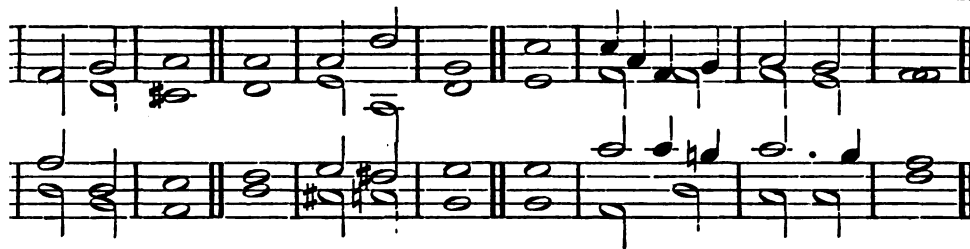
REV. DR. HAKING.



DR. S. ELVEY.



THOMAS ADAMS.



W. T. BEST.*



E. J. HOPKINS.





DR. WESLEY.

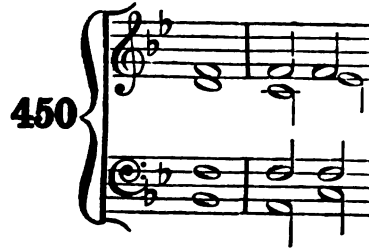
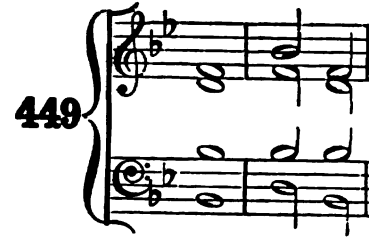


DR. WALMISLEY.



DR. S. ELVEY.





E. J. HOPKINS.

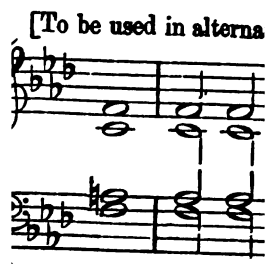


HENRY SMART.*



DR. WAINWRIGHT.





(or minor.)

W. BEALE.†



(major.)

JAMES TURLE.

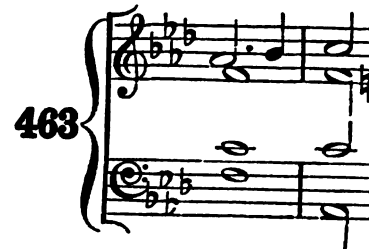
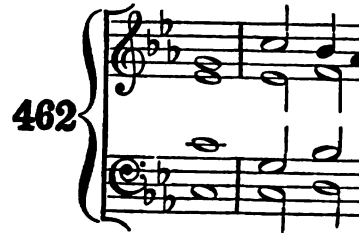
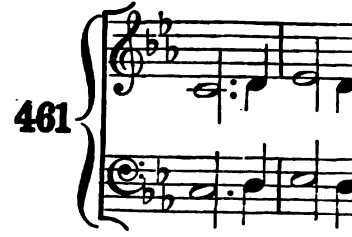


(minor.)

JAMES TURLE, from PURCELL.



K



REV. H. PARR.



C. W. LIGHTOLLER.



ANONYMOUS.



THE letter within
commencement of the *V*
Bristol, Hereford, Lichfi.
not when the exceptional
Service," is sung. The

470 Day i. [c.]

Musical score for Day i. [c.] in C major, 2/4 time. The score consists of two staves, treble and bass, with a brace on the left. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody in the treble staff starts on G4, moves to A4, then B4, and ends on G4. The bass line starts on E3, moves to F3, then G3, and ends on F3.

472 Day iii. [eb.]

Musical score for Day iii. [eb.] in E-flat major, 2/4 time. The score consists of two staves, treble and bass, with a brace on the left. The treble staff begins with a treble clef and a key signature of two flats (Bb, Eb). The bass staff begins with a bass clef and a key signature of two flats (Bb, Eb). The melody in the treble staff starts on G4, moves to A4, then Bb4, and ends on G4. The bass line starts on E3, moves to F3, then G3, and ends on F3.

Venite.

hich, given on the Organ before the first Versicle, will prevent an abrupt change of key at the Uses of the principal Cathedrals and Choirs, [Canterbury, St. Paul's, Dublin, Durham, Ely, ster, Temple Church, &c.,] or that in the Editor's *Directorium Chori Anglicanum* is adopted, but The Lord's name be praised," introduced in the compilation commonly known as "Tallis's Festival is that of the Chant which is intended to follow for the Psalms.

WILLIAM LEE. Day ii. [Eb.] 9. DR. AYLWARD.

471

DR. DEARLE.* Day ib. [D] 25 or 26. Very REV. DR. ALDRICH.

473

480 **Day 11. [D.]**

482 **Day 11. [Eb.]**

484 **or [c.] 84.**

Venite.

J. D. MANN.* **OR [D.] 66.** HENRY AVELING.†

481

KEMPTON. **Day xi. [Eb.] 82.** B. LAMB.

483

R. S. SOWLER.† **Day xii. [Eb.] 89.** TALLIS.

485

Day ix. [D.]

480

Musical score for Day ix. [D.] in D major. The piece is in 2/4 time. The treble clef has a key signature of two sharps (F# and C#). The bass clef has a key signature of one sharp (F#). The melody in the treble clef starts on D4, goes up to E4, then F#4, and then has a whole note D4. The bass clef has a whole note D3, then E3, and then F#3.

Day x. [Eb.]

482

Musical score for Day x. [Eb.] in E-flat major. The piece is in 2/4 time. The treble clef has a key signature of three flats (Bb, Eb, and Ab). The bass clef has a key signature of three flats (Bb, Eb, and Ab). The melody in the treble clef starts on E4, goes up to F4, then G4, and then has a whole note E4. The bass clef has a whole note E3, then F3, and then G3.

or [C.] 84.

484

Musical score for or [C.] 84. in C major. The piece is in 2/4 time. The treble clef has a key signature of one sharp (F#). The bass clef has a key signature of one sharp (F#). The melody in the treble clef starts on C4, goes up to D4, then E4, and then has a whole note C4. The bass clef has a whole note C3, then D3, and then E3.

Venite.

J. D. MANN.* OR [D.] 66. HENRY AVELING.†

481

KEMPTON. Day xii. [Eb.] 82. B. LAMB.

483

R. S. SOWLER.† Day xii. [Eb.] 89. TALLIS.

485

Day xvii. [D.]

492

Musical score for Day xvii. [D.] in D major, 2/4 time. The piece consists of two measures. The right hand plays a series of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The left hand plays a series of eighth notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.

Day xx. [D.] 1.

494

Musical score for Day xx. [D.] 1. in D major, 2/4 time. The piece consists of two measures. The right hand plays a series of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The left hand plays a series of eighth notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.

or [C.] 157.

496

Musical score for or [C.] 157. in C major, 2/4 time. The piece consists of two measures. The right hand plays a series of eighth notes: C4, D4, E4, F4, G4, A4, G4, F4, E4, D4, C4. The left hand plays a series of eighth notes: C3, D3, E3, F3, G3, A3, G3, F3, E3, D3, C3.

Venite.

J. TRAVERS.

Day xliii. [E♭] 133.

HUMPHREYS; arranged by
REV. W. H. HAVERGAL.

493

51. DR. CROTCH.

or [E♭] 155.

HUMPHREYS; arranged by
REV. W. H. HAVERGAL.

495

W. STIKEMAN.

Day xxi. [E♭] 161 or 162.

DR. CHIPP.*

497

Day xiii. [D.]

492

Musical score for Day xiii. [D.]. The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The music consists of a series of chords and single notes, primarily in the treble clef, with some bass clef accompaniment. The notation includes various note values and rests.

Day xx. [D.]

494

Musical score for Day xx. [D.]. The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The music consists of a series of chords and single notes, primarily in the treble clef, with some bass clef accompaniment. The notation includes various note values and rests.

or [c.] 157.

496

Musical score for or [c.] 157. The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The music consists of a series of chords and single notes, primarily in the treble clef, with some bass clef accompaniment. The notation includes various note values and rests.

Venite.

147

J. TRAVERS.

Day xiii. [E^b] 133.

HUMPHREYS; arranged by
REV. W. H. HAVERGAL.

493

DR. CROTCH.

or [E^b] 155.

HUMPHREYS; arranged by
REV. W. H. HAVERGAL.

495

W. STIKEMAN.


Day xxi. [E^b] 161 or 162.

DR. CHIPP.*

497

or [c.] 190.

504



Day xrb. [c.]

506



or [db.] 205.

508



Venite.

149

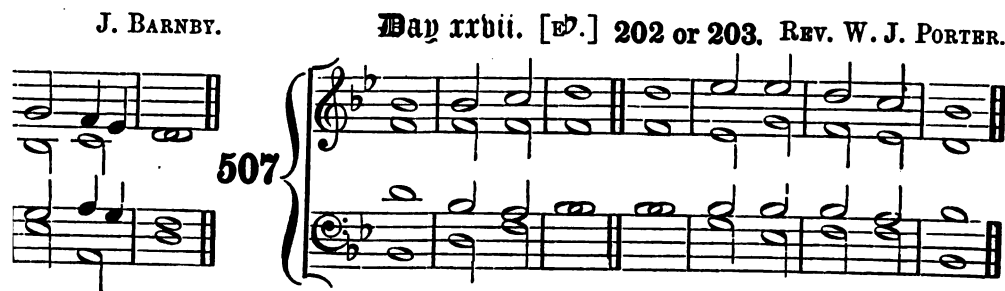
J. D. MANN.* or [E^b.] 191 B. ST. J. B. JOULE.*

505



J. BARNBY. Day xxvii. [E^b.] 202 or 203. REV. W. J. PORTER.

507



T. VANDERNAN. Day xxviii. [D^b.] 213. B. ST. J. B. JOULE.*

509



Christmas I

516

This musical score is for the first system of 'Christmas I'. It consists of two staves, treble and bass, joined by a brace on the left. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody in the treble staff begins on G4, moves to A4, then B4, and ends on A4. The bass staff provides a harmonic accompaniment, starting on D3, moving to E3, then F#3, and ending on E3. The notes are mostly half notes.

or [D.] 258.

518

This musical score is for the second system, labeled 'or [D.] 258.'. It consists of two staves, treble and bass, joined by a brace on the left. The key signature has one sharp (F#), and the time signature is common time (C). The melody in the treble staff begins on G4, moves to A4, then B4, and ends on A4. The bass staff provides a harmonic accompaniment, starting on D3, moving to E3, then F#3, and ending on E3. The notes are mostly half notes.

Ascension B

520

This musical score is for the third system, labeled 'Ascension B'. It consists of two staves, treble and bass, joined by a brace on the left. The key signature has one sharp (F#), and the time signature is common time (C). The melody in the treble staff begins on G4, moves to A4, then B4, and ends on A4. The bass staff provides a harmonic accompaniment, starting on D3, moving to E3, then F#3, and ending on E3. The notes are mostly half notes.

Venite.

REV. DR. TURTON. **Ash Wednesday. [D.] 257. [or minor.] J. D. MANN.***

517

W. T. BEST.* **Good Friday. [D.] 265. B. ST. J. B. JOULE.**

519

DR. TUDWAY. **OR [D.] 279. JAMES RADCLIFFE.**

521

DAY.	MORNING.
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	

LE OF CHANTS FOR THE DAILY PSALMS;

BE FILLED UP FOR THE ALTERNATE MONTHS.

EVENING.	DAY.	MORNING.	EVENING.
	16		
	17		
	18		
	19		
	20		
	21		
	22		
	23		
	24		
	25		
	26		
	27		
	28		
	29		
	30		

DAY.	MORNING.
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	

OF CHANTS FOR THE DAILY PSALMS;

BE FILLED UP FOR THE ALTERNATE MONTHS.

EVENING.	DAY.	MORNING.	EVENING.
	16		
	17		
	18		
	19		
	20		
	21		
	22		
	23		
	24		
	25		
	26		
	27		
	28		
	29		
	30		

APPENDIX.

ARRANGEMENTS

FOR THE

MISERERE

AND FOR THE

ORIA TIBI DOMINE.

Miserere i.



Miserere ii.



DR. ARNOLD.

x
2

Miserere b.

Lord,

This block shows the beginning of the musical piece 'Miserere b.'. It features a grand staff with a treble and bass clef. The melody starts with a half note on G4, followed by a quarter note on A4. The bass line starts with a half note on G3, followed by a quarter note on A3. The lyrics 'Lord,' are written below the staff.

Lord, have mer - cy up

This block shows the continuation of the musical piece 'Miserere b.'. The melody continues with a quarter note on B4, followed by a quarter note on A4. The bass line continues with a quarter note on B3, followed by a quarter note on A3. The lyrics 'Lord, have mer - cy up' are written below the staff.

Miserere vi.

Lord,

This block shows the beginning of the musical piece 'Miserere vi.'. It features a grand staff with a treble and bass clef. The melody starts with a half note on G4, followed by a quarter note on A4. The bass line starts with a half note on G3, followed by a quarter note on A3. The lyrics 'Lord,' are written below the staff.

Lord, have mer - cy up -

This block shows the continuation of the musical piece 'Miserere vi.'. The melody continues with a quarter note on B4, followed by a quarter note on A4. The bass line continues with a quarter note on B3, followed by a quarter note on A3. The lyrics 'Lord, have mer - cy up -' are written below the staff.

10785

159

B. ST. J. B. JOULE.*

- cy up - on us, and in - cline our hearts to keep this law

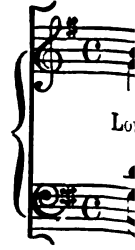
and write all these thy laws in our hearts, we be - seech . . thee.

SIR JOHN A. STEVENSON.

y up - on us, and in - cline our hearts to keep . . this law.

write, and write all these thy laws . . in our hearts, we be - seech thee.

Miserere ix.



Miserere x.



Adapted from a Chorale.*



DR. COOKE.



Miserere rii.



Miserere rii.



B. ST. J. B. JOULE.*

up - on us,
 have mer - cy up - on . . . us, and in - cline our hearts to keep this law.

up - on us,
 . . . us, and write all these thy laws in our hearts, we be - seech thee.

DR. MINCHIN.*

ve mer - cy up - on us, and in - cline our hearts to keep this law.

us, and write all these thy laws in our hearts, we be - seech thee.

Miserere xvi.



Miserere xviii.





3rd ending.)

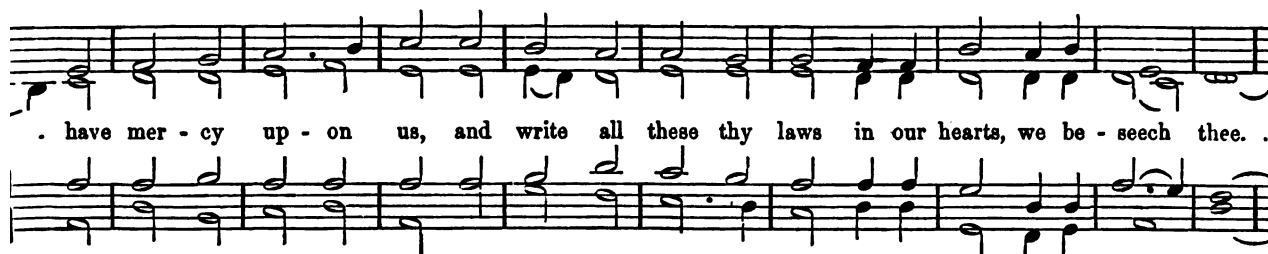
From J. J. HARRIS's Service in D.*



From ROGERS's Service




Lord, . . have mer - cy up - on us, and in - cline our hearts to keep this law. .



. have mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee. .

From TALLIS's Se



Lord, have mer - cy up - on us, and . . in - cline our hearts to keep this l



we be - seech
have mer - cy up - on us, and write all these thy laws in our hearts, we be - seech t

The Hon. F. HENRY F. BERKELEY.



Lord, have mer - cy, have mer - cy up - on us, and in - cline our hearts to keep this law.



er-cy, have mer-cy up-on us, and write all these thy laws in our hearts, we be - seech . . . thee.

From BRIDGEWATER'S Service in A.



Lord, have mer - - cy up - on us, and in - cline our hearts to keep this law.



er - cy up-on us, and write all these thy laws in our hearts, we be - seech . . . thee.

From DR. CLARKE WHITFIELD's Service in I



Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

T. L. FORBES.



Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

From the REV. SIR F. A. G. OUSELEY's Service in

ii. Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

e mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee. *Slower.*

R. R. ROSS, from V. NOVELLO.¹

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

॥ श्रीगणेशाय नमः ॥

(After the 1st, 4th, and 7th.)

From SAMUEL REAY'S Communion Service in F

iii. Lord, have mer-cy up - on us, and in - cline our hearts to keep this law.

th, and 8th.)

mer - cy up - on us, and in - cline our hearts to keep this law.

h, and 9th.)

we mer - cy up - on us, and in - cline our hearts to keep this law.
and in - cline our hearts to

and write all these, and write all these thy laws in our hearts, we be-seech . . . the

mf up - on us, and write all these, all these . . . thy laws . . . in our hearts, *pp* we be - seech . . . the

From KING's Service in 1



Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.



mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

From DR. NARES's Service in 1



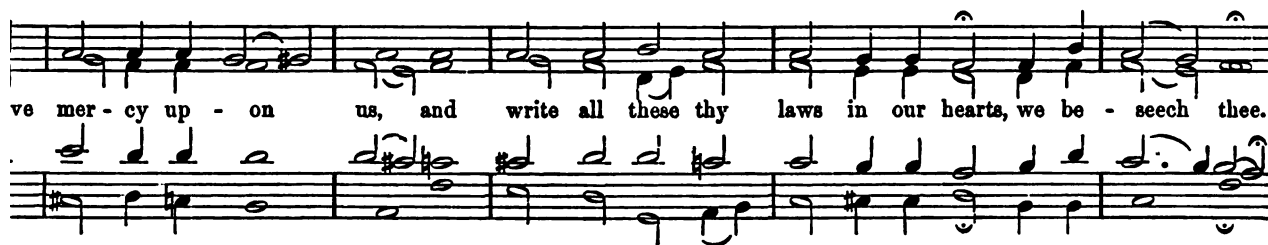
Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.



mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

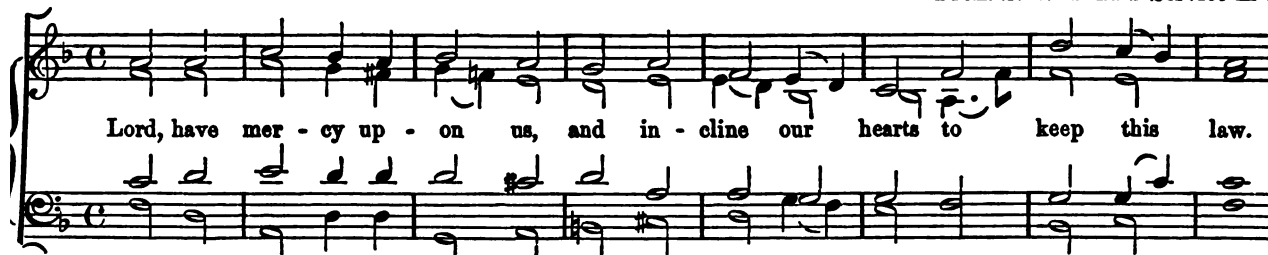


Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.



ve mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

From S. WESLEY'S Service in I



Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.



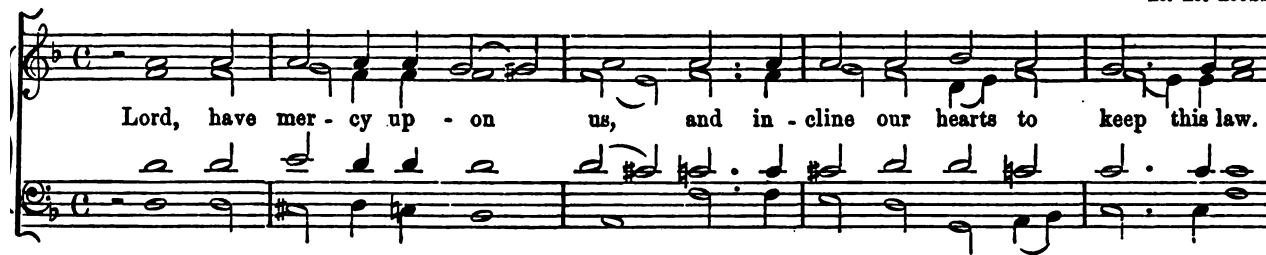
r - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

Miserere rlb.

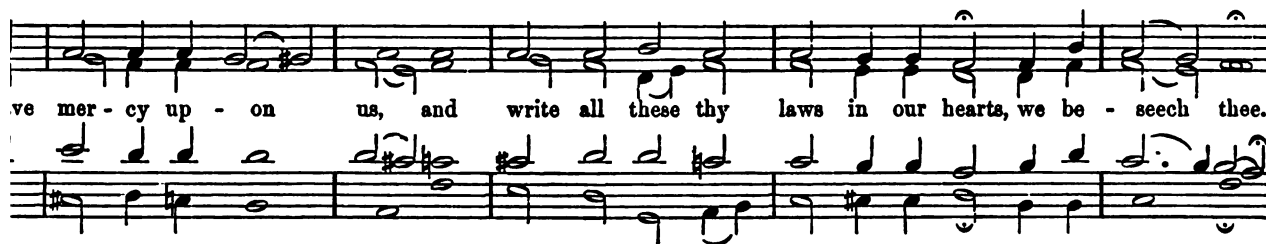


Miserere rlb.






Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.



ve mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

From S. WESLEY's Service in I



Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.



er - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

Arranged from DR. AYRTON

isereere rlviii.

Lord, have mer - cy up - on us, and in - cline our hearts to

This musical system features a vocal line and a piano accompaniment. The vocal line begins with a colon and a fermata, followed by the lyrics. The piano accompaniment consists of chords and single notes in the left hand.

Lord, have mer - cy up - on us, and write all these thy laws in our hearts, we be

This musical system continues the vocal line and piano accompaniment from the previous system.

From DR. ARNOLD

isereere rlix.

Lord, have mer - cy up - on us, and in - cline our hearts to

This musical system features a vocal line and a piano accompaniment. The vocal line begins with a colon and a fermata, followed by the lyrics. The piano accompaniment consists of chords and single notes in the left hand.

Slower.

Lord, have mer - cy up - on us, and write all these thy laws in our hearts, we be

This musical system continues the vocal line and piano accompaniment from the previous system, with a tempo marking of 'Slower.' at the beginning.

From DR. AYRTON's Servi

ii. Lord, have mer - cy up - on us, and in - cline our hearts to keep this

, have mer - cy up - on us, and write all these thy laws in our hearts, we be - seech

From DR. DUPUIS's Servi

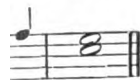
cere liii. Lord, have mer - cy up - on us, and incline, and in - cline our hearts to keep

Lord, have mer - cy up - on us, and write, and write all these thy laws in our hearts, we be - seech, be -

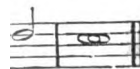
B. JOULE.*



3 law.



h thee.



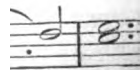
C. KRAMER.†



this law.



h thee.



Miserere lbi.



Miserere lbi.



R. R. Ross,

Miserere Vbi.

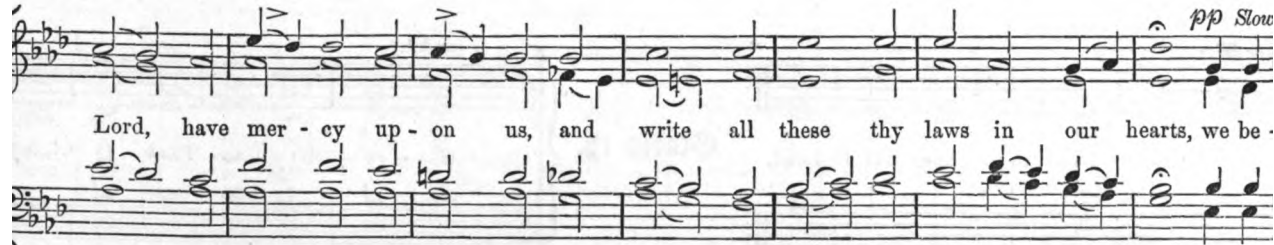
pp and . . in-cline

Lord, have mer - cy up - on us, and in-cline our hearts to



pp *Slow*

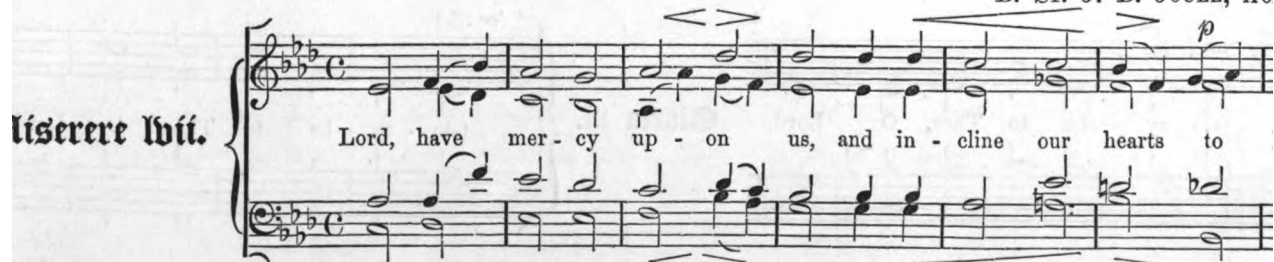
Lord, have mer - cy up - on us, and write all these thy laws in our hearts, we be -



B. ST. J. B. JOULE, from

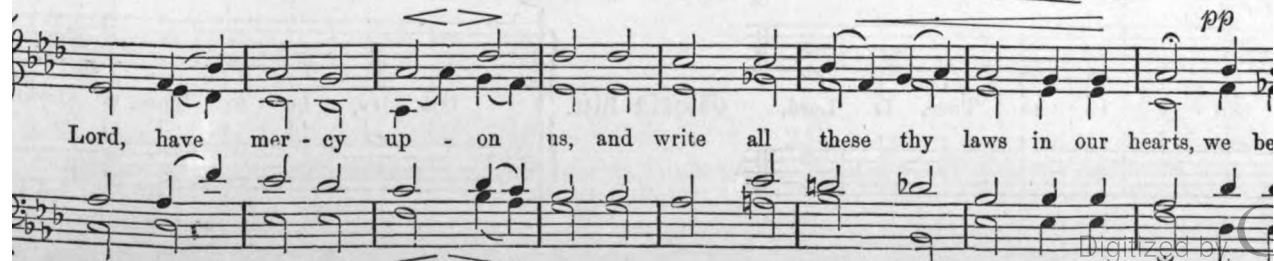
Miserere Vbi.

Lord, have mer - cy up - on us, and in - cline our hearts to



pp

Lord, have mer - cy up - on us, and write all these thy laws in our hearts, we be



(or G \sharp .)

Glo - ry be to Thee, O Lord.

(or A \flat .)

Glo - ry be to Thee, O Lord.

(or F \sharp .)

Glo - ry be to Thee, O Lord.

Glo - ry be to Thee, O Lord.

A
r.
A.
A.
Ba
†Ba

†Bar

"
Barro
Barro
Battal

"
Bellam
†Best,

"
†Bennet
†Bennet
Blow, D
†Brown
Chard, D

"
Childe, D
†Chipp, L

INDEX.

SINGLE CHANTS.

	No.		No.		No.
sk, Dr.	388	Clarke-Whitfield, Dr. ...	E	384	†Harris, J. J. ...
ch, Dr.	19	"	F	325	"
"	488	Cooke, Dr.	F	238	Hayes, Dr. P. ...
"	473	Croft, Dr.	b	68*	Hayes, Dr. W. ...
"	23, 107	†Crotch, Dr.	A	208	"
ld, Dr.	95	"	D	138	"
ling, H.	481	"	d	139	"
ard, Dr.	471	"	E	494	†Hiles, Dr. H. ...
m. Dr.	214	"	F	194, 883	"
l, Rev. R.	131	†Dearle, Dr.	B♭	472, 502	"
"	132	"	D	524	Hindle, J.
by, J.	227	Dupuis, Dr.	B♭	195	"
"	506	"	E♭	500	Hine, W.
"	511	†Edwards, Edwin	g or G	397	†Hopkins, E. J. ...
"	513	†Elvey, Sir G. J.	B♭	285, 293	Humphreys, P. ...
by, R.	384	Farrant, R.	a	88	" arranged by Hav
"	35	"	F	142	"
"	34	Felton, Rev. W.	E♭	299	"
"	487	"	F	184	Jackson, T.
w, T.	501	"	G	228	"
hill, J.	385	Fussell, P.	D	332	"
"	224	†Gee, S.	G	370	Jones, J.
"	248	Gibbons, Dr. C.	C	353	"
y, R.	91	Goodson, R.	A	154	†Joule, B. St. J. B.
W. T.	518	†Goss, J.	a	153	"
"	474	"	e or E	469	"
tt, A.	284	"	B♭	231	"
tt, T.	207	Greene, Dr.	B♭	310	"
Dr.	102	Gregorian	D	243, 466, 515	"
amith, J. L.	239	"	e	15, 179	"
Dr.	6	"	F	20, 92, 468	"
"	5	"	G	24, 180	"
Dr.	12	"	g	45	"
, Dr.	497	†Haking, Rev. R., Mus. Doc.	E♭	512	"

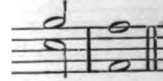
* In a book belonging to Ely Cathedral, this Chant is called "Mr. Hawkins"; and among the MSS. there is an Evening Service by Hawkins founded upon



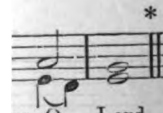
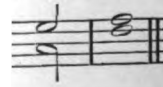
O Lord.



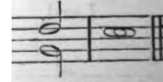
, O Lord.



O Lord.



ee, O Lord.



=

A

A

A

†

A

E

†

†

†

†

†

†

†

B

B

B

†

†

†

†

†

†

†

†

†

†

†

†

†

†

†

†

†

†

†

INDEX.

SINGLE CHANTS.

	No.		No.		No.
ak, Dr. ...	338	Clarke-Whitfield, Dr. ...	334	†Harris, J. J. ...	
ch, Dr. ...	19	" ...	325	" ...	
" ...	488	Cooke, Dr. ...	238	Hayes, Dr. P. ...	
" ...	473	Croft, Dr. ...	63*	Hayes, Dr. W. ...	
ld, Dr. ...	23, 107	†Crotch, Dr. ...	208	" ...	
ling, H. ...	95	" ...	138	" ...	
ard, Dr. ...	481	" ...	139	" ...	
on, Dr. ...	471	" ...	494	†Hiles, Dr. H. ...	
a, Rev. R. ...	214	" ...	194, 388	" ...	
" ...	131	†Dearle, Dr. ...	472, 502	" ...	
" ...	132	" ...	524	Hindle, J. ...	
aby, J. ...	227	Dupuis, Dr. ...	195	" ...	
" ...	506	" ...	500	Hine, W. ...	
" ...	511	†Edwards, Edwin ...	397	†Hopkins, E. J. ...	
" ...	513	†Elvey, Sir G. J. ...	285, 293	" ...	
aby, R. ...	384	Farrant, R. ...	88	Humphreys, P. ...	
" ...	85	" ...	142	" arranged by Hav	
" ...	84	Felton, Rev. W. ...	299	" ...	
" ...	487	" ...	184	Jackson, T. ...	
ow, T. ...	501	Fussell, P. ...	228	" ...	
hill, J. ...	385	†Gee, S. ...	332	" ...	
" ...	224	Gibbons, Dr. C. ...	370	Jones, J. ...	
" ...	248	Goodson, R. ...	353	" ...	
ny, R. ...	91	†Goss, J. ...	154	†Joule, B. St. J. B. ...	
" W. T. ...	518	" ...	153	" ...	
" ...	474	" ...	469	" ...	
ett, A. ...	284	Greene, Dr. ...	231	" ...	
ett, T. ...	207	Gregorian ...	310	" ...	
Dr. ...	102	" ...	243, 466, 515	" ...	
rnsmith, J. L. ...	239	" ...	15, 179	" ...	
l, Dr. ...	6	" ...	20, 92, 468	" ...	
" ...	5	" ...	24, 180	" ...	
3, Dr. ...	12	" ...	45	" ...	
p, Dr. ...	497	†Haking, Rev. R., Mus. Doc. ...	512	" ...	

* In a book belonging to Ely Cathedral, this Chant is called "Mr. Hawkins"; and among the MSS. there is an Evening Service by Hawkins founded upon

).

			No.
Tucker, Rev. W.	...	Ab	498
Tudway, Dr.	...	F	520
Turner, Dr.	...	G	106
†Turton, Right Rev. Dr.	...	A	510, 516
"	...	Ab	523
†Turvey, T.	...	G	147
Vandernan, T.	...	Ab	508
Viner, W. L.	...	d	382
"	...	F	386
Wainwright, J.	...	a	232
Wainwright, W.	...	G	146
Walond, W.	...	E	281
†Warren, J.	...	G	260
"	...	g	259
†Watson, H.	...	G	486
Weldon, J.	...	g	103
Wesley, Dr.	...	Bb	218
†Whittington, J. C.	...	C	395
Woodward, Dr.	...	C	70
†Z., A.	...	E	268
"	...	e	267

			No.
Beckwith, Rev. J. E.	...	D	327
†Beethoven, by Goss	...	c	75
" by Stainer	...	D	406
†Bennett, Alfred	...	b	101
"	...	F	98
†Bennett, Thomas	...	A	328, 359
"	...	F	90
†Berkeley, Hon. F. H. F.	...	Bb	411
†Best, W. T.	...	B	436
"	...	d	230
"	...	F	438
Boyce, Dr. [or Davis]	...	D	105*
"	...	F	145
" by Lupton	...	A	164
†Brownsmith, J. L.	...	f#	221

INDEX.

DOUBLE CHANTS (CONTINUED).

ambridge Chant ...	a	No. 270	Fawcett, John ...	E♭	No. 60	Hodges, M. H. ...
amidge, Matthew ...	A	277	" ...	F	294	Holden, G. ...
" ...	e	124	" ...	G	78, 86	Holland, Rev. W. W. ...
amidge, Dr. ...	A	181	†Fellows, Rev. E. ...	A	388	†Hopkins, E. J. ...
" ...	D	426	" ...	D	341	" ...
" ...	E♭	178	Fitzherbert and Dr. P. Hayes (?)	G	9	" ...
ard, Dr. G. W. ...	A	283	Flintoft, Rev. L. ...	g or f	126	" ...
larke-Whitfeld, Dr. ...	a	269	†Forbes, T. L. ...	D	405	" ...
" ...	D	252	†Gauntlett, Dr. ...	G	8	Horsley, W. ...
ooke, Dr. ...	B♭	43	†Gilbert, J. H. ...	A	430	Hunt, John ...
" ...	F	440	†Gooch, Rev. Dr. ...	D	311	†Ions, Dr. ...
ooke, Robert ...	c	81	" ...	G	68	†Jaherwood, J. W. ...
" ...	e	50	Goodenough, Rev. R. P. ...	A	343	Jackson, T. ...
" ...	G	2, 176	" ...	F or f	346	" ...
ross, W. ...	c	460	" ...	G	37	" ...
rosthwaite, Rev. J. C. ...	a or A	258	†Goss, Sir John ...	E	434	Jackson, W. ...
" ...	D	304	" ...	G	74	" ...
" ...	F	319	†" from Beethoven	c	75	†Jacobs, Rev. W. ...
rotch, Dr. ...	C	256, 302	†Graham, Thomas ...	F	278	Jones, John ...
" ...	d	261	" ...	F or E	362	†Joule, B. St. J. B. ...
" ...	E♭	121	Gray, W. H. ...	B♭	17	" ...
" ...	G	1	Gregory, Rev. E. ...	E♭	160	" ...
Daly, Fred. ...	G	125	†Haking, Rev. R., Mus. Doc.	A	432	" ...
avy, John ...	E	860	Handel, by Knyvett	G	49	" ...
earle, Dr. ...	C	418	†" by Marks	E	389	" ...
" ...	G	423	†Harris, J. J. ...	B♭	140	" from Hesse
de la Main, H. ...	G	315	" ...	D	274	" from Mend
" ...	g	14	" ...	E	275	" from Spohr
upuis, Dr. ...	B♭	113	" ...	F	82	" ...
" ...	D♭	163*	†Harris, J. T. ...	d	358	†Joule, John ...
" ...	E♭	349	" ...	E♭	202	" ...
bdon, Thomas ...	C	416	†Havergal, Rev. W. H. ...	B♭	136	Kemp, Dr. ...
edwards, Edwin ...	G	303	" ...	C	386	Knyvett, from Handel .
" ...	g	372	" ...	D	222	Langdon's Divine Harm
lvey, Sir G. J. ...	A	217	" ...	E	114	Lawes, from Henry
" ...	A♭	189	Hayes, Dr. P. ...	E♭	320	Lemon, Colonel ...
" ...	D	387	Hayes, Dr. W. ...	G	48	" ...
" ...	D	129	Heathcote, Archdeacon ...	A	253	†Le Patourel, Captain ...
" ...	d	130	Henley, Rev. P. ...	E	51	†Lightoller, C. W. ...
" ...	F	161, 237	†Hesse, by Joule	A♭	59	†Lightoller, Major ...
lvey, Dr. S. ...	E	433	Higgins, E. ...	F	93	†Lingard, F. ...
" ...	F	445	†Hiles, Dr. ...	F	442, 447	" ...
awcett, John ...	C	201	" ...	G	272, 425	" ...
" ...	c	300	†Hodges, M. H. ...	D	273	" ...
" ...	d	66	" ...	e	361	" ...

Digitized by

).

	No.
Stainer, Dr., from Beethoven	D 406
" from Spohr	A ^b 377
†Statham, Rev. W. ...	B ^b 448
†Stevens, Henry ...	A 317
Stevenson, Sir John A. ...	G 198
†Stewart, Sir R. P. ...	F 83
Teesdale, C. ...	e or E 257
†Townsend, F. G. ...	F 347
†Townsend, John (jun.) ...	F 115
†Turle, James ...	D 225
" ...	D 33
" ...	d 32
" ...	D ^b 167
" ...	F 94, 374, 456
" from Purcell	f 457
" from Spohr	F 199
†Turton, Right Rev. Dr. ...	F 185
†Turvey, Thomas ...	C 36
Wainwright, Right Rev. Dr.	F 193
Wainwright, Dr. R. ...	E ^b 451†
†Walmisley, Dr. ...	B ^b 364
" ...	F 444, 446
†Warren, Joseph...	G 371
Wesley, Samuel ...	D or d 357
" ...	F 390
" ...	f 52
" ...	G 109
†Wealey, Dr. S. S. ...	E ^b or F 452
" ...	F 443
West, Hezekiah ...	B ^b 143
Westmeath, Earl of ...	E ^b 235
†Whittington, C. J. ...	G 424
†Wilkinson, Captain	A 407
Williams, G. ...	G 420
†Wilton, Earl of ...	C 355
Wood ...	A ^b 394
Woodward, Dr. ...	B ^b 363
" ...	C 295
" ...	D 290
Worgan, Dr. ...	E ^b 168
†Yates, C. J. ...	C 402
" ...	G 403
†Z., A. ...	A 312
Langdon	E ^b 309 (b)

=
L
A
=

—

A

A
A
†
†
†
B
B
†
C

C
D
D
E
†
†
†

INDEX.

MISCELLANEOUS CHANTS.

agdon	(<i>Benedicite</i>) Eb	No. 309	†Joule, B. St. J. B. (<i>Benedicite</i>) Bb	No. 310	†Oakeley, Dr.
onymous	(<i>Te Deum</i>) Eb	308	Maybrick, Michael (<i>Quadruple</i>) D	305	

ARRANGEMENTS FOR THE MISERERE.

old, Dr. ...	A	No. 23	†Harris, J. J. ...	Bb	No. 50	†Minchin, Dr. ...
" ...	Bb	49	" ...	D	18	Nares, Dr. ...
" ...	C	1	" ...	G	11	†Novello, V., by Ross
wood, Thomas ...	F	38	†Harris, J. T. ...	c	8	†Ouseley, Rev. Sir F. A. (
rton, Dr. ...	Eb	52	†Hopkins, E. J. ...	E	31	Porter, Samuel ...
" ...	Bb	48	Jackson, W. ...	E	32	†Reay, Samuel ...
ethoven, by Ross	Ab	56	†Joule, B. St. J. B. ...	C	5	Robson, — ...
rkeley, Hon. F. H. F.	A	25	" ...	Eb	54	Rogers, Dr. ...
ce, Dr. ...	A	24	" ...	G	12, 13	" ...
idgewater, T. ...	A	26	" from Chorales	Bb	47	†Ross, R. R. ...
rke-Whitfield, Dr. ...	E	29	" "	C	3	† " from Beethove
" ...	F	39	" "	c or C	7	† " from Novello
ke, Dr. ...	G	10	" "	D	16	Stevenson, Sir J. A. ...
ry, John ...	F	36	" "	G	9	Tallis, T. ...
uis, Dr. ...	Eb	53	" from Handel	g	15	†Turton, Right Rev. Dr.
lon, Thomas ...	C	2	" from Mendelssohn	Ab	57	" ...
rbes, T. L. ...	E	30	King, Charles ...	C	4	Vander-Meulen, Rev. J.
aham, T. ...	D	17	" from ...	F	40	Wesley, Samuel ...
ndel, by Joule	g	15	†Kramer, C. ...	Eb	55	†Wilton, Earl of ...
			†Mendelssohn, by Joule	Ab	57	Woodward, Dr. ...

By the same Author.

**The Psalter, Proper Psalms, Hymns and Canticles,
POINTED FOR CHANTING.**

Demy 8vo, Large Type, bound in whole cloth, red edges, price 2s. 6d.

DIRECTORIUM CHORI ANGLICANUM.

A COMPLETE MANUAL OF THE CHORAL SERVICE OF THE CHURCH OF ENGLAND;

Containing the Order for Matins and Evensong, the Litany, the Order for the Administration of the Holy Communion, and the Occasional Services.

This Work comprises both a Festival and a Ferial Service, and is published in two sizes:—

Quarto (Fourth Edition), price 7s. 6d. ; containing the Vocal Parts, in Score, with a separate accompaniment, a Preface, Rationale of the Choral Service of the Church of England, and Notes containing Hints as to its Celebration.
18mo size (Seventh Edition), with the Music in Short Score; price, in cloth, 1s. 6d.; in paper cover,

FIFTH EDITION.

The Order for the Holy Communion.

Harmonised on a Monotone in a very simple manner, for Parochial use. Price 3d.

**A COLLECTION OF 2,270 WORDS OF ANTHEMS, WITH 452 BIOGRAPHICAL ACCOUNTS
OF AUTHORS, &c.**

Price 6s. 6d.

SIXTH EDITION.

Description of the Grand Organ in St. Peter's Church, Manchester.

Price 6d.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

